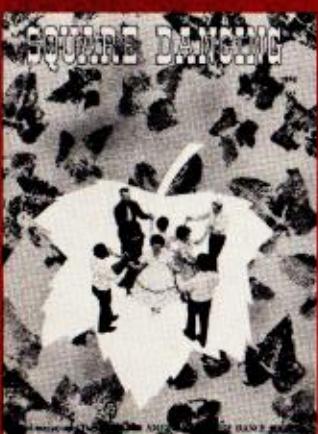
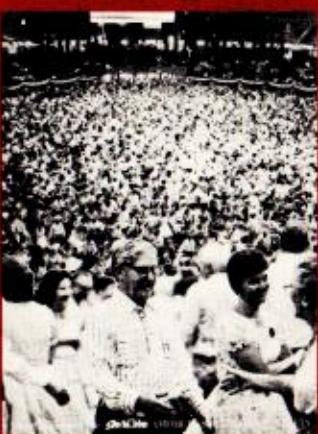
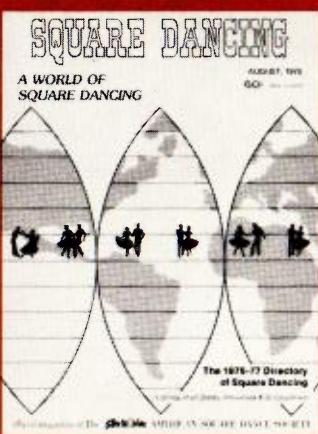
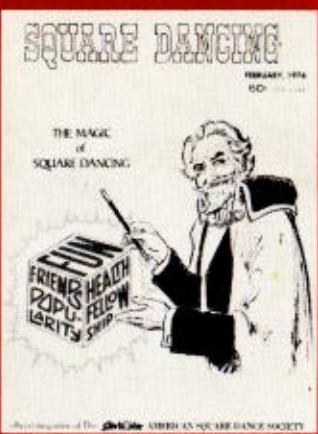
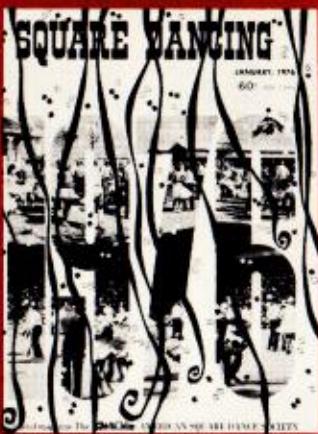


DOUBLE SQUARE DANCE YEARBOOK 1978

SQUARE DANCING

All the **SQUARE** and **ROUND** dances from 1976-1977 issues of **SQUARE DANCING**



DEDICATION

THE SQUARE DANCE WORLD is populated by a marvelous breed of unselfish men and women whose stated purpose in life is to give — generously. One of these was George Elliott, for several years a contributor to *SQUARE DANCING* magazine's Workshop section. And so, for his contributions to the pleasure of so many, we dedicate this Yearbook to him.

INTRODUCTION

THIS IS THE LATEST in a long line of yearbooks which help us to keep track of the dances we do at any given period in this activity. The more than 1,000 squares, rounds, contras and quadrilles contained between these covers will tell the researcher of the future a great deal about our dancing in the years 1976 and 1977.

During this time, a special committee of CALLERLAB — The International Association of Square Dance Callers, exerted a strong influence on the Mainstream of American square dancing. From the vast number of new calls being "invented," this committee limited to no more than 16 the total suggested for Mainstream during the 24 month period represented by this book. This was a marked relief from the previous two-year period when more than 400 new movements found their way into the general dancing.

You'll notice several new features in this edition of the yearbook. The monthly lead section of the Workshop now features calling tips, helpful suggestions and information from some of the activity's most experienced veteran callers. Jack Lasry, Hollywood, Florida, has taken over the reins as editor of the workshop section. Ken Kernen, on the staff of *SQUARE DANCING* magazine, initiated a new feature called "Ammuni-

tion" (see page 49) which puts the spotlight on dances geared to the basic program of square dancing.

Along with the predominantly contemporary material, you will find a taste of nostalgia as we drop in a few samples of dances enjoyed two or three decades ago, but which still provide challenge and pleasure for today's dancers.

The other day one of our readers sent us some worn, dog-eared pages taken from the notebook of some long forgotten, nameless caller. Beautifully and painfully handwritten, the dances were reminders of routines going back to a period prior to the Civil War. What a contrast to the readily available material at the caller's finger tips today. The Workshop section of the magazine over the past 28 years and the yearbooks such as this that have reprinted these many thousands of dances, are in sharp contrast to this handwritten sample of the past. Things certainly have changed. We hope for the better.

Bob Osgood, Editor
SQUARE DANCING
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American Square Dance Society

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AHLOO

By Fred Bailey, Rush City, Minnesota
Head gents corner girls forward and back
Curlique, boys run
Pass thru, circle four
Two gents break, line up four
Pass thru quarter right or curlique
Coordinate, couples circulate
Wheel and deal, curlique
Scoot back, girls circulate
Girls trade, boys trade
Turn thru, left allemande

The PATTER CALLS

TAKE YOUR PICK. There are almost 200 calls in this section. You may discover by going through some of these dances little "two-liners" or bits and pieces to add to your repertoire. Or you may want to use one of these creations in its entirety. They're yours to do with as you wish. Dances marked by a single star (*) denote traditional calls taken from SQUARE DANCING magazine's bicentennial history section. Double stars (**) are dances written 23 years ago by Jim York, Ed Gilmore and Bob Hall which are still good today.

AND A

By Dick Hamilton, Deer Lodge, Montana
One and three lead to the right
Head gents break and make a line
It's up to the middle and back
Tag the line, centers in
Cast off three quarters round
Right and left thru, turn the girl
Star thru and eight chain thru
Star thru, tag the line
Centers in and
Cast off three quarters round
Right and left thru, turn the girl
Star thru and eight chain six
Star thru, tag the line
Centers in and
Cast off three quarters round
Right and left thru, turn the girl
Star thru and eight chain four
Star thru, tag the line
Centers in and
Cast off three quarters round
Right and left thru, turn the girl
Star thru and eight chain two
Star thru, tag the line
Centers in and
Cast off three quarters round
Cross trail and look out man
Corners all left allemande

ARKANSAS TRAVELER

First and third go forward and back
Turn the opposite lady by the right hand around
Turn your partner by the left with the left hand around
Turn your corners all by the right hand around
Partner by the left, with the left hand around
Everybody turn your corner by the right with the right hand around
Partner by the left with the left hand around
And promenade your corner when she comes down

AUTO-ALLEMANDE

By Bill Armstrong, Los Angeles, California
One and three lead to the right
Circle to a line
Right and left thru
Star thru do sa do ocean wave
Spin chain thru make a new wave and
Rock it too
Reverse the wave (all turn back)
Allemande left

BELLAIRE

By Gene Pearson, Groves, Texas
Heads rollaway, half sashay
Curlique, boys run
Pass thru, single circle to a wave
Scoot back, fan the top
Triple trade, curlique
Coordinate, couples circulate
Bend the line, pass thru
Wheel and deal, zoom
Centers pass thru
Left allemande

BELNA

By Jim Schnabel, Alexandria, Virginia
All promenade, men roll back one
Promenade corner, heads wheel around
Right and left thru, pass the ocean
Swing thru, all eight circulate
Boys run, tag the line right
Wheel and deal, swing thru
All eight circulate, girls run
Tag the line right, wheel and deal
Left allemande

BINGO

By Tom Hightower, Sacramento, California

Four ladies chain three quarters
Sides rollaway half sashay
Turn thru, separate
Go round one to a line of four
Everyone turn thru, wheel and deal
Boys pass thru and slide thru
Wheel and deal, box the gnat
Swing thru, boys run
Boys trade, cast off three quarters
Pass thru, tag the line and
Centers in and cast off three quarters
Box the gnat, left allemande

BITSIES

By Elsie Jaffe, Cleveland Heights, Ohio
(From promenade)
Sides (heads) put the lady in the lead
In single file keep moving*
*Heads (sides) to the middle, slide thru
Right and left thru, do sa do
Touch a quarter, left allemande
or
*Heads (sides) to the middle, slide thru
Right and left thru, pass thru
U turn back, turn thru
Left allemande
or
*Heads (sides) to the middle
Do sa do to an ocean wave
Recycle
As a couple lead to the right
Left allemande

BOROWAY

By Lloyd Priest, Scarborough, Ontario, Canada
Head ladies chain across
Heads pass thru, separate round one
Into the center, pass thru
Star thru with outside two
Pass thru, wheel and deal
Centers pass thru
Everybody pass thru
Left allemande

BREAKS

By Elsie Jaffe, Cleveland Heights, Ohio
Promenade
Side couples put lady in the lead
(Keep moving in single file)
Heads to the middle and slide thru
Right and left thru, sides keep moving
Those in middle curlique to right hand star

Turn that star look for corner
Allemande left

Promenade

Head couples put lady in the lead
(Keep moving in single file)
Sides to the middle, do sa do
Same two pass thru, U turn back
Slide thru, left allemande

BRUCE'S VEER

By Ray Godfrey, Thousand Oaks, California
Heads lead right, circle four
Break to a line of four
Star thru, flutter wheel
Veer left, girls trade
Couples circulate, wheel and deal
Star thru, right and left thru
Pass thru, bend the line
Star thru, flutter wheel
Veer left, girls trade
Couples circulate, wheel and deal
Star thru, right and left thru
Pass thru, partner tag
Left allemande

BUSY CENTERS

By The late Jim Mineau
Sides star thru, pass thru
Circle to a line, pass thru
Wheel and deal, double pass thru
Centers in and
Cast off three quarters, star thru
Centers pass thru
Everyone pass thru
New centers pass thru
Centers in and
Cast off three quarters, star thru
Centers pass thru
Everyone pass thru
New centers pass thru
Centers in and
Cast off three quarters, star thru
Centers pass thru
Allemande left

BY GENE

By Gene Pearson, Groves, Texas
Heads square thru, curlique
Scoot back, boys run
Right and left thru and a quarter more
Tag the line, girls U turn back
Left allemande

Promenade, heads wheel around
Spin the top, swing thru
Girls run, tag the line right
Bend the line, pass the ocean
Girls trade, scoot back
Boys cross fold, curlique
Boys run, spin the top
Swing thru, right and left thru
Pass thru, U turn back
Right and left grand

CAST OFF

By Tom Hightower, Sacramento, California
Sides slide thru, turn thru and
Do sa do to an ocean wave, swing thru
Cast off three quarters around
Spin chain thru, boys run
Girls cast off three quarters
Girls swing thru while boys circulate
Center two girls trade and
Girls cast off three quarters
Bend the line, pass thru
Cast off three quarters, wheel and deal
Substitute, centers in
Cast off three quarters, star thru
Centers square thru three quarters
Left allemande

C C C

By Bill Higgins, Fairfax, Virginia
Four ladies chain
Heads square thru
Swing thru, boys run
Couples circulate
Boys circulate
Couples circulate
Boys circulate
Couples circulate
Couples trade
Couples circulate
Couples trade
Wheel and deal
Left allemande

CHAIN THEM HOME

By Darrell Hedgecock, San Jose, California
Four ladies chain
Courtesy turn and chain them home
Roll promenade, gents roll back
Allemande left alamo style (no balance)
Swing thru, right and left grand
Allemande right alamo style (no balance)
Left swing thru
Left allemande

CHAIN THRU BREAK

By Dick Hamilton, Deer Lodge, Montana
Bow to your partners, corner all
Heads star thru across the hall
Pass thru to an eight chain thru
Chain 'em thru on the old choo-choo
Hurry up boys now don't be late
Chain 'em thru till you get straight
All face the middle, join eight hands
Circle to the left, heads go forward
Cross trail, allemande left

CHASE 'EM

By Jim Davis, Seattle, Washington
Heads pass thru
Chase right
Boys run
Square thru, four hands
Pass thru
Chase right
Boys run
Curlique
Walk and dodge
Chase right
Boys run
Flutter wheel
Slide thru, left allemande

CHASE RIGHT

By Joe Saltel, Eureka, California
One and three rollaway half sashay
Two and four square thru, swing thru
Boys run, pass thru
Chase right, boys run

Right and left thru, pass the ocean
Swing thru, all eight circulate
Swing thru, recycle
Pass to the center, curlique
Make a right hand star
Turn it to the corner, left allemande

CHASE RIGHT

By Cliff Long, Mars Hill, Maine
Heads curlique
Cast off three quarters around
To an ocean wave
Step thru and
Separate around one to a line
Star thru, centers pass thru
Right and left thru
Pass thru, chase right
Single file circulate one position
Girls run, curlique
Boys run, pass thru
Chase right, split circulate
Girls run, box the gnat
Right and left thru
Slide thru, swing thru to a
Right and left grand

CHASE RIGHT ALONG

By Cliff Long, Mars Hill, Maine
Heads pass thru, around one to a line
Pass thru, chase right
Centers trade, girls run
Pass thru, chase right
Girls run, star thru
California twirl
Pass to the center
Square thru three quarters
Left allemande

CHECK

By Ron Bessette, Grand Prairie, Texas
Heads star thru, California twirl
Slide thru, boys run (check your line)
Swing thru (check your box)
Split circulate one spot
Boys run, wheel and deal
Allemande left

CHECK

By Ron Bessette, Grand Prairie, Texas
Heads slide thru, swing thru
Boys run, half tag and face left
Swing thru, boys run
Half tag, girls run (check your lines)
Half tag (check this line)
Swing thru, boys run
Bend the line (check your line)
Half tag, trade, roll
Right and left thru, left allemande

CHECKMATE

By Fred Christopher, St. Petersburg, Florida
Heads square thru, swing thru
Boys run, cross walk
Triple scoop, single file circulate
Checkmate, girls run
Recycle, pass thru
Partners tag, tag the line in
Turn and left thru, flutter wheel
Slide thru, swing thru
Boys run, cross walk
Triple scoop, checkmate
Boys run, swing thru
Recycle, pass thru
Partners tag, tag the line in
Turn thru, cross trail
Left allemande

CHOICE

By Fred Bailey, Rush City, Minnesota
Head couples flutter wheel and
Sweep a quarter, pass thru
Curlique the outside two
Boys run, bend the line
Spin the top, scoot back
Boys run, couples circulate
Wheel and deal
*Square thru three quarters
Trade by, left allemande
*or
Pass thru, trade by
Veer left, boys circulate
Girls trade, couples trade
Wheel and deal, reverse flutter wheel
Then slide thru double and pass thru
Left allemande

CHOREO GIMMICKS

By Jack Lasry, Hollywood, Florida
The first four examples use no left allemande. The next three use slip the clutch from parallel waves.

Heads lead right circle to a line (1P2P)
Pass thru, chase right
Cast off three quarters
Grand right and left
Heads square thru four (Box 1-4)
Star thru, pass thru
Tag the line
Centers in cast off three quarters
Grand right and left

Heads lead right circle to a line (1P2P)
Right and left thru
Pass the ocean, scoot back
Grand right and left

Heads lead right circle to a line (1P2P)
Pass thru, wheel and deal
Centers pass thru, swing thru
Grand right and left

Heads lead right circle to a line (1P2P)
Square thru three quarters
Courtesy turn your partner
Two ladies chain
Send them back dixie style
To an ocean wave, slip the clutch
Left allemande

Heads lead right circle to a line (1P2P)
Right and left thru
Dixie style to an ocean wave
Boys trade, slip the clutch
Left allemande

Heads lead right circle to a line (1P2P)
Right and left thru, two ladies chain
Send them back
Dixie style to an ocean wave
Girls trade, boys trade
Slip the clutch, left allemande

COME ALONG

By Fred Bailey, Rush City, Minnesota
Heads square thru
Star right with sides
Heads to the center, left hand star
Go once around, pass home
Pick up the next (same sex)
Star promenade
Boys wheel around, pass thru
Half tag, trade and roll
Pass thru, trade by
Curlique, head ladies run
Left allemande

CONDIDO

By Ken Lint, Escondido, California

Heads lead right
Circle four to a line
Roll a half sashay, pass thru
Tag the line (face in)
Star thru, swing thru
Boys run
Half tag, trade and roll
Star thru, allemande left

CONFETTI

By Glenn Turpin, Lepanto, Arkansas

Allemande left for an allemande thru
Go forward two right and left
Boys back in for allemande thru
Shoot that star full turn
Roll promenade keep going
Heads wheel around, curlique
Coordinate, bend the line
Star thru, right and left thru
Roll a half sashay, square thru
But on the third hand go
Right and left grand

COORDINATE

By Ed Curran, West Palm Beach, Florida

Heads spin the top, turn thru
Circle to a line
Slide thru and
Square thru three quarters
Boys run right, coordinate
Girls circulate, bend the line
Pass thru, wheel and deal
Center four star thru
Flutter wheel, allemande left

CROSS RUN

By Ed Fraidenburg, Midland, Michigan

Heads pass thru go round one to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters, pass thru
Boys cross run one and a half
Girls cloverleaf, double pass thru
Centers in and cast off three quarters
Pass thru, girls cross run one and a half
Boys cloverleaf, double pass thru
Centers in, cast off three quarters
Boys fold, left allemande

DIXON

By Herb Egendorf, Denver, Colorado

Heads star thru
Pass thru
Circle to a line
Square thru three quarters
Courtesy turn
Put her in the lead
Dixie style to an ocean wave
Boys trade, boys run
Tag the line left
Couples circulate
Bend the line
Square thru three quarters
Courtesy turn
Put her in the lead
Dixie style to an ocean wave
Boys trade, boys run
Tag the line left
Couples circulate
Wheel and deal
Left allemande

DOT AND DASH

By Dick Hamilton, Deer Lodge, Montana

One and three lead to the right
Circle to a line

Head gents break and make a line
It's up to the middle and back
Square thru four hands around
California twirl and eight chain thru
Square thru four hands around
Wheel and deal and double pass thru
Centers in, cast off three quarters
Star thru, pass thru
Square thru four hands around
California twirl
Star thru across from you
Eight chain six, square thru four hands
Wheel and deal, double pass thru
Centers in, cast off three quarters
Star thru, pass thru
Square thru four hands around
California twirl, star thru
Eight chain four
Square thru four hands around
Wheel and deal, double pass thru
Centers in, cast off three quarters
Star thru, pass thru
Square thru four hands around
California twirl, star thru
Eight chain two
Square thru four hands around
Wheel and deal, double pass thru
Centers in, cast off three quarters
Star thru, pass thru
Square thru four hands around
California twirl and looky there
Left allemande

DUDLEY SPECIAL

By Brian Hotchkies, Dudley, N.S.W. Australia

Three and four right and left thru
Just number one do a half sashay
Heads to the middle and back
Do sa do to an ocean wave
Recycle, star thru
One and two right and left thru
Three and four substitute (or zoom)
Number one dive thru
Do sa do to an ocean wave
Then recycle
Square thru three quarters
Left allemande

EAST COASTER

By Fred Christopher, St. Petersburg, Florida

Heads pass thru, partner tag
Swing thru, girls circulate
Boys trade, boys run
Couples circulate, tag the line in
Pass thru, wheel and deal
Double pass thru
Cloverleaf, zoom
Centers swing thru, pass thru
Right and left thru
Square thru three quarters
Trade by, left allemande

DOT DASH

By Jim Schnabel, Alexandria, Virginia

Sides flutter wheel
Lead to the right
Do sa do to an ocean wave
Scoot back, turn and left thru
Spin the top, turn and left thru
Step to a wave, recycle
Right and left thru, curlique
Boys run, trade by
Spin the top, turn and left thru
Flutter wheel, star thru
California twirl, trade by
Left allemande

EASY ONE

By Trent Keith, Memphis, Tennessee

Heads square thru
Pass thru, U turn back
Curlique, men fold
Girls U turn back, pass thru
Men turn thru, girls turn back
Left allemande

ELECTRIC

By Ed Fraidenburg, Midland, Michigan

Heads square thru
Circle half to two-faced line
California twirl, girls circulate
Men cast off three quarters
Diamond circulate, men circulate
Girls cast off three quarters
Couples circulate, wheel and deal
Curlique, men turn back
Left allemande

EUREKA

By Joe Saltel, Eureka, California

Heads square thru
Curlique, split circulate
Boys run, pass the ocean
Recycle, veer left
Couples circulate, ferris wheel
Centers pass thru
Right and left thru, dive thru
Zoom, centers curlique
Left allemande

DOUBLE MIXER

By Dick Hamilton, Deer Lodge, Montana

First and third bow and swing
Promenade the inside ring
Three quarters round the inside track
Face the middle, double pass thru
All U turn back
Center four box the gnat
Right and left thru turn the girl
Outside couples a half sashay
Double pass thru
First couple right, next go left
Pass on thru with couple you meet
On to the next and cross trail
Left allemande

DOUBLE TRACK

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads square thru four hands
Split the outside two
Around one to a line of four
Star thru and California twirl
Swing thru and boys run
New couples circulate double
Couples trade, wheel and deal
Veer to the left
Tag the line and cloverleaf
On a double track
Dixie style to an ocean wave
Boys trade, boys run
Wheel and deal
Box the gnat, pass thru
Trade by, allemande

EXTRA

By Ron Mineau, Arroyo Grande, California

Heads pass the ocean, extend the tag
Swing thru, boys trade, boys run
Bend the line, spin the top
Boys run, ferris wheel
Centers swing thru, boys run
Half tag, trade and roll
Pass thru, allemande left

FESTIVAL

By Lloyd Priest, Scarboro, Ontario, Canada
Heads pass thru
Separate around one
Squeeze in to a line, pass thru
Tag the line in
Center four right and left thru
Same ladies chain
Send 'em back dixie style to ocean wave
Everybody pass thru, left allemande

FOR SURE

By Joe Saltel, Eureka, California
Two and four curlique, walk and dodge
Curlique, scoot back
Boys run, right and left thru
Pass the ocean, swing thru
Spin chain thru, boys circulate once
Recycle, pass thru
Trade by, swing thru
Turn thru, left allemande

Circle left, left allemande

Do sa do, go once and a half
Do sa do the next girl down the line
Curlique, boys run right
Around two girls, left allemande

Circle left, left allemande

Box the gnat, girls star left
Same girl do sa do, go once and a half
Left allemande

Circle left, left allemande

Do sa do, go once and a quarter
To a wrong way thar
Shoot the star, left allemande

GERTSON

By Cliff Long, Mars Hill, Maine
Heads right and left thru
Sides slide thru, swing thru
Turn thru, circle to a line
Pass thru, ends fold
Swing thru, boys fold
Peel off, couples circulate
Bend the line, pass thru
Ends fold, swing thru
Girls fold, peel off
Couples circulate
Bend the line
Right and left thru
Square thru three quarters
U turn back and slide thru
Centers square thru three quarters
Ends trade, everybody pass thru
Left allemande

FLOMOTION

By Joe Saltel, Eureka, California
Heads square thru, pass the ocean
Spin the top, boys run
Bend the line, pass thru
Wheel and deal, centers pass thru
Swing thru, boys run
Tag the line, right
Couples circulate, wheel and deal
Turn thru, trade by
Left allemande

FREE WHEELING YOU DO

By Gene McCullough
Oxon Hill, Maryland
Heads rollaway with a half sashay
Head men lead in a flutter wheel
Then half square thru
Split two around one to a line
Square thru four hands
Centers star thru
Everyone California twirl
Heads lead right to a
Left allemande

FROM TEMPO

By Jeanne Moody Briscoe, Salinas, California
Allemande left, curlique
Girls star left, boys turn back
Girls pick up your partner
Star promenade
Back out and circle
Ladies in, men sashay
Allemande left

First couple roll half sashay
Heads cross trail around one to a line
Pass thru, wheel and deal
Centers pass thru, star thru
All bend the line, do sa do
Fan the top, swing thru, boys run
Wheel and deal, pass to the center
Square thru three quarters
Left allemande

GIT GAT

By Ron Bessette, Grand Prairie, Texas
Heads swing thru
Cast off three quarters
Walk and dodge
Swing thru the outside two
Cast off three quarters
Walk and dodge, bend the line
Swing thru, box the gnat
Right and left thru, swing thru
Cast off three quarters
Girls run right around the boys
Box the gnat, pass to the middle
Square thru three hands
Allemande left

FLOOR WALKER ★★

By Jim York
One and three right and left thru
Turn those gals and chain 'em too
Same gals and corner man
Forward up and back to the land
Pass thru separate around just one
Into the middle a right hand star
Walk along but not too far
Back by the left and hear me sing
Original partner right hand swing
Roll promenade that pretty little thing
Promenade and don't slow down
Two and four wheel around
Right and left thru the
Couple you've found
Circle four the same old four
A full turn and a little bit more
Head gents break make lines of four
Forward eight and back to the land
Cross trail thru, left allemande

FLUBBER WHEEL

By Jim Davis, Kent, Washington
Heads star thru, pass thru
Make a left hand star with outside two
Heads to the center
Ladies lead with a flutter wheel
Rollaway and flutter wheel (boys lead)
Pass thru, flutter wheel (boy & girl lead)
Pass thru, trade by
Flutter wheel (boy & girl lead)
Pass thru, trade by
Reverse the flutter (boy & girl lead)
Four girls U turn back
Girls pass thru, allemande left

GEE WHIZ

By Bronc Wise, Long Beach, California
Heads lead right, veer left
Ladies trade, ferris wheel
Centers sweep a quarter
Curlique, walk and dodge
Spin chain thru
Girls turn back, girls circulate
Wheel and deal, curlique
Walk and dodge, bend the line
Left allemande

GLORY

By Gene Pearson, Groves, Texas
Heads slide thru
Right and left thru
Swing thru, boys trade
Turn thru, left swing thru
Girls run, couples circulate
Wheel and deal, swing thru
Boys trade, turn thru
Trade by, swing thru
Boys trade, curlique
Boys run, pass thru
Wheel and deal, centers slide thru
Square thru, swing thru
Boys trade, boys run
Bend the line, pass thru
Wheel and deal, centers swing thru
Boys trade, turn thru
Left allemande

FOLD THE LINE BREAK

By Dick Hamilton, Deer Lodge, Montana
From a promenade position
Promenade but don't slow down
Keep on walking those gals around
One and three wheel around
Split those two to line of eight
Go forward up and come on back
Break in the middle
Bend two lines of four
Fold the lines go right and left thru
Center four face to the middle
Go right and left thru
Turn 'em around, two ladies chain
Allemande left

FOUR LADIES CHAIN THREE QUARTERS

Join hands and circle left
Left allemande
Do sa do, go once and a half
Swing the next girl down the line
Promenade, etc.

Circle left, left allemande
Do sa do, curlique, boys run
Left allemande

GOLLEE

By Herb Egendorf, Denver, Colorado
Head ladies chain, heads pass thru
Around one to a line
Curlique, coordinate
Bend the line, pass thru
Wheel and deal, double pass thru
Centers in and
Cast off three quarters
Star thru, trade by
Left allemande

GOLLEE

By Thor Sigurdson, Emmerson, Manitoba, Canada
Heads do a right and left thru
Ladies lead flutter wheel and
Sweep a quarter, pass thru
Swing thru and boys run
Girls cross run, boys cross run
Wheel and deal to face those two
Do an eight chain two
Spin chain thru with outside two
Women U turn back and circulate twice
Cast off three quarters
Lines of four up to middle and back
Right and left thru, ladies lead
Dixie style to an ocean wave
Left swing thru and boys trade
Women cross run, boys run
Bend the line, slide thru
Square thru three hands
Allemande left

GOOD LUCK

By John Ward, Alton, Kansas
Heads square thru four hands
Single circle to a wave, boys run
Ferris, (no wheel) half tag, trade and roll
Centers square thru 3/4
Single circle to a wave, boys run
Ferris, half tag, trade and roll
Square thru 3/4, left allemande

GOOD LUCK TWO

By John Ward, Alton, Kansas
Heads square thru four hands
Swing thru, boys run
Half tag, curlique, scoot back
Do a right and left thru
Pass thru, trade-by
Swing thru, boys run
Half tag, curlique, scoot back
Do a right and left thru
Pass thru, trade by, left allemande

GRANDE

By Ron Mineau, Arroyo Grande, California
Heads fan the top
Pass thru
Circle to a line
Flutter wheel, curlique
Coordinate, wheel and deal
Swing thru, boys run
Tag the line left
Boys trade, girls fold in front
Curlique, boys run
Slide thru
Allemande left

GRAND RIGHT AND LEFT ET CETERA

By Hayes Herschler, St. Augustine, Florida
Do a grand old right and left
Meet that girl and box the gnat
Change hands and swat the flea
Change hands and curlique
Boys run around that girl
Boys fold around that girl
Boys swing that girl
Everyone promenade

GRAPHIC

By Fred Bailey, Rush City, Minnesota
Side ladies chain to the right
One and three lead right, veer left
(Two-faced line)
Wheel and deal, swing thru
Scoot back, boys circulate
Girls trade, curlique
Walk and dodge, tag the line
Face in, star thru
Trade by, slide thru
Flutter wheel and sweep a quarter
Pass to the center
Centers star thru and
Reverse flutter wheel
Everybody half sashay and
Allemande left

HALF AND HALF

By Ken Lint, Escondido, California
Heads curlique, same boys run
Right and left thru
Swing thru, boys run
Half tag, trade and roll
Star thru, do sa do to wave
Spin the top
Half tag, trade and roll
All eight turn back, trade by
Dive thru, pass thru
Allemande left

HALF AND HALF

By John Ward, Alton, Kansas
Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru,
Leaders only U turn back
Half square thru
Half tag trade and roll,
Half square thru
Half tag trade and roll
Star thru, allemande left

HAMILTON TWISTER

By Dick Hamilton, Deer Lodge, Montana
First and third a half sashay
Box the gnat across the way
Face the sides, circle half
All four couples California twirl
The outside four will separate
Swat the flea with one you meet
Face the middle, box the gnat
Face the sides, circle half
All four couples California twirl
The outside four will separate
Meet your own, swat the flea
Face the middle, box the gnat
Cross trail to a left allemande

HEADS ROLL

By Bronc Wise, Long Beach, California
Heads rollaway, all eight circle left
Girls pass thru, separate around one to a line
Pass thru, boys fold
Step to a wave, walk and dodge
Partner trade, right and left thru
Slide thru, eight chain three
Left allemande

HOMICIDE

By Fred Applegate, La Mesa, California
Heads half square thru
With the sides square thru
Heads go three, sides go four
Center four left square thru
Sides separate and half square thru (on the outside)
Line up four, bend the line
Half square thru
U turn back, square thru
Heads go four, sides go three
Center four left square thru
Heads separate, half square thru (outside)
Line up four, bend the line
Square thru three quarters
Left allemande

HOWDY

By John Ward, Alton, Kansas
Heads lead right, circle to a line
Pass thru, half tag trade and roll
Pass the ocean, curlique
Boys run, centers in and
Cast off three quarters round
Star thru, centers flutter wheel
Then pass thru, allemande left

HOWDY

By Bill Higgins, Fairfax, Virginia
Heads lead right, circle to a line
Square thru, trade by
Square thru three quarters
Trade by and
Square thru three quarters
Left allemande

INDEX

By Fred Bailey, Rush City, Minnesota
Sides lead right, circle to a line
Pass thru, couples hinge
Then hinge again
Couples circulate then
Wheel and deal, pass to the center
Flutter wheel then curlique
Allemande left

INDEX

By Dick Hamilton, Deer Lodge, Montana
One and three square thru four hands
Swing thru double
All eight circulate twice
Ends trade, ladies trade
Men run and wheel and deal
Eight chain thru across the track
Chain 'em over don't look back
Swing thru double
All eight circulate twice
Ends trade, ladies trade
Men run and wheel and deal
Curlique is what you do
Swing thru go two by two
Centers circulate twice
Ends circulate twice
All eight circulate twice
Centers trade, four men turn back
Guess who, left allemande

IN REVERSE

By Jim Davis, Seattle, Washington
Head ladies chain right
New head ladies chain across
Heads pass thru, chase right
Boys run, curlique
Boys run, swing thru
Spin the top, right and left thru
Star thru, dive thru
Slide thru, right and left thru
Sides flutter wheel and
Sweep a quarter
Pass thru, spin chain thru
Everybody do a U turn back
Girls circulate two places
Allemande left

IT'S A BREAK

By Bruce F. Bird, Shawnee, Kansas
Head ladies chain to the right
New heads square thru
Do sa do and scoot back
Boys lead fan the top, recycle
Girls lead, reverse the flutter
Star thru (or slide thru)
Centers square thru three hands
While outsides partner trade
Allemande left

ITTY BITTY

By Gene McCullough, Oxon, Maryland
Heads fan thru and partner trade
Curlique, walk and dodge
Left allemande

JILLY JOLLY

By John Ward, Alton, Kansas
Head two gents face your corners
Box the gnat, girls up and back
Girls square thru four hands
Square thru three quarters, trade by
Square thru three quarters, trade by
Do sa do to an ocean wave
Swing thru, ends double circulate
Swing thru, ends double circulate
Boys run, star thru
Allemande left

JOE'S MIXERS

By Joe LeBoeuf, Orange, Texas

Heads square thru, swing thru
Boys run, couples hinge
Triple trade, couples hinge
Crossfire, coordinate, ferris wheel
Centers pass thru
Right and left thru
Veer left, ferris wheel
Curlique, star by the right
Full around, left allemande

Heads square thru four hands
Swing thru, boys run, couples hinge
Triple trade, couples hinge
Wheel and deal, star thru
Right and left thru, star thru
Pass thru, left allemande

Heads square thru, slide thru
Right and left thru
Pass the ocean, swing thru
Boys run, wheel and deal
Pass the ocean, right and left thru
Curlique, coordinate
Bend the line, right and left thru
Curlique, coordinate, bend the line
Right and left thru, slide thru
Right and left thru, veer left
Ferris wheel, right and left thru
Pass thru, swing thru, boys run
Half tag, trade and roll
Pass thru, trade by
Left allemande

KANKAN

By Dick Hamilton, Deer Lodge, Montana
One and three whirlaway half sashay
Star thru and spin chain thru
Girls circulate, boys circulate
All eight circulate
Spin chain thru, ends trade
Girls trade, men run
Wheel and deal, eight chain two
Spin chain thru, all eight circulate
Spin chain thru, ends trade
Girls trade, men run
Wheel and deal, eight chain four
Spin chain thru, girls circulate
Boys circulate, all eight circulate
Spin chain thru, ends trade
Girls trade, men run
Wheel and deal, eight chain six
Star thru, pass thru
Wheel and deal, substitute
Pass thru, guess who
Left allemande
(Use also with two and four)

KEEP ALERT

By Ron Mineau, Arroyo Grande, California
Heads curlique, walk and dodge
Curlique, box circulate
Walk and dodge (girls walk)
Girls fold, star thru
Couples circulate, bend the line

Pass the ocean, recycle
Right and left thru, dive thru
Pass thru, star thru
Pass thru, wheel and deal
Zoom, centers swing thru
Girls trade, recycle
Turn thru, left allemande

KEEP WALKING

By Tim Hendricks, Jackson Mississippi
Promenade
Heads tag the line, face right
Cross trail thru
Left allemande

KOOL-IT

By Tom Hightower, Sacramento, California
Heads lead right and circle half
Veer to the left, two-faced line
Couples circulate, bend the line
Curlique, transfer the column
Ends run, couples circulate
Bend the line, curlique
Transfer the column
Split circulate, boys run
Right and left thru
Slide thru, pass thru
Left allemande

LAST TRACK

By Thor Sigurdson, Emerson, Manitoba, Canada
Heads flutter wheel and sweep a quarter
Pass thru
With the outside two spin chain thru
Girls circulate two times
Boys run around your girl
Bend the line
Pass thru, bend the line
Ladies lead dixie style to an ocean wave
Boys cross run
Swing thru, girls trade and boys run
Bend the line
Cross trail thru to your corner
Left allemande

LET'S PLAY TAG

By Thor Sigurdson, Emerson, Manitoba, Canada
Heads go right and left thru
Same four flutter wheel
Same four slide thru and pass thru
Swing thru, boys run
Couples circulate
Tag the line left
Wheel and deal to face
Dive thru, square thru three quarters
Slide thru, everyone spin the top
Boys run around that girl
Tag the line, lady go left, boy go right
Left allemande

LINES OF THREE

By Larry Wood, LeSelva Beach, California
Head ladies chain three quarters
Side men turn them, then a half sashay
Lines of three forward up and back you reel
Now pass thru and wheel and deal
Couple on right wheel in
Lonesome lady wheels behind
Put center in and lines of three
Pass thru and wheel and deal
Ladies on right wheel as a couple
Lonesome man wheels behind, put center in
Lines of three go forward and back
Do sa do, make a six hand wave
Swing thru, in the wave the men run right
Three by three wheel and deal

Lonesome men pass thru, turn left
Go around two to line of four
Right and left thru, cross trail thru
Left allemande

A LITTLE MORE

By Trent Keith, Memphis, Tennessee
Heads square thru
Right and left thru
Swing thru, swing thru again
Boys run and fold
Left allemande

Sides square thru
Step to a wave and balance
Men trade, girls trade
Men trade, girls trade
Men run, men fold
Left allemande

LOOSE-WHEEL

By Dick Hamilton, Deer Lodge, Montana
One and three bow and swing
Up to the middle and back
Cross trail around one
Line of four up and back
Whirlaway a half sashay
Fold the line, right and left thru
Turn 'em around, dive thru
Pass thru, split the ring
Round one to a line of four
It's up to middle and back
Partner trade you're facing out
Fold the line to left allemande
Partners all right and left grand

LOUIS LOU

By Mac McCullar, San Luis Obispo, California
Heads pass thru, partner trade
Pass thru, trade by
Slide thru, pass thru
Partner trade, trade by
Pass thru, trade by
Pass to the center
Square thru three quarters
Allemande left

MACK

By Mac McCullar, San Luis Obispo, California
Heads square thru, swing thru
Boys run, tag line in, pass thru
Wheel and deal, centers pass thru
Squeeze in, cast off three quarters
Same sex trade
Centers right and left thru
Pass thru, centers in, cast off three quarters
Curlique, boys run, allemande left

MAINSTREAM DANCES

By Jack Lasry, Miami, Florida
Heads square thru, swing thru
Boys run, crossfire
Trade and roll
Right and left thru
Flutter wheel, slide thru
Left allemande

Heads lead right, circle four to a line
Curlique, coordinate
Couples circulate
Crossfire, girls run
Pass thru
Grand right and left

Heads square thru, swing thru
Boys trade, boys run
Crossfire, eight circulate
Boys run, do sa do to a wave
Girls trade, recycle
Veer left, couples circulate
Crossfire, eight circulate
Boys run, do sa do to a wave
Recycle, left allemande

Heads square thru four hands
Pass thru, U turn back
Touch a quarter
Follow your neighbor
Girls cross run, boys trade
Bend the line, slide thru
Left allemande

NESIAN

By Garth Gates, APO San Francisco
Heads square thru, to an ocean wave
Fan the top
Swing thru without a stop
Spin the top then
Right and left thru
Flutter wheel, dive thru
Substitute and
Square thru three quarters
Left allemande

MAKE TRACKS

By Ed Fraidenburg, Midland, Michigan
Head ladies chain right
All four ladies chain across
Heads lead right, circle to a line
Rollaway, pass thru, wheel and deal
Double pass thru, track II
Right and left grand

MARIE

By Ron Mineau, Arroyo Grande, California
Head ladies chain, rollaway half sashay
Spin the top, step thru
Circle to a two-faced line
Boys circulate, girls trade
Girls run left, girls circulate
Boys trade, all eight circulate
Boys cross run, swing thru
Boys run, couples circulate
Girls cross run, bend the line
Allemande left

MORE STEW
By Stew Shacklette
Pleasure Ridge Park, Kentucky

Sides flutter wheel
Square thru
Swing thru
Boys run
Half tag, trade and roll
Circle once around
Veer left
Half tag, trade
Scoot back
Partner trade, roll
Circle half
Veer left
Circulate once
Bend the line
Slide thru
Square thru three quarters
Left allemande

NIMBLE

By Tom Hightower, Sacramento, California
Sides promenade three quarters
Heads right and left thru and turn thru
Centers in and cast off three quarters
Ends trade, swing thru and
Cast off three quarters, girls run
Box the gnat, slide thru
Pass thru, tag the line left
Wheel and deal, swing thru
Centers trade, ends fold
Peel off, couples circulate
Bend the line and pass thru
Wheel and deal and the
Girls square thru three quarters
Star thru, California twirl
Bend the line, star thru
Slide thru, star thru
California twirl
Left allemande

MOVIN' ON

By Jim Davis, Kent Washington
Heads curlique, boys run
Pass the ocean, recycle
Slide thru, swing thru
Box the gnat, right and left thru
Slide thru, curlique
Coordinate, bend the line
Star thru, dive thru
Pass thru and
Square thru three quarters
Allemande left

NOT DIFFICULT

By the late Jim Mineau
Heads slide thru, pass thru
Slide thru, pass thru
Bend the line, slide thru
Right and left thru
Dive thru, pass thru
Slide thru, pass thru
Bend the line, slide thru
Allemande left
(45)
Heads square thru
Square thru with outside two
Bend the line
Right and left thru
Pass thru, U turn back
Allemande left

MEN ONLY

By Bill Hay, Santa Ana, California
Heads rollaway half sashay
Circle left
Four men up and back, slide thru
Men only walk and dodge
Star thru, wheel and deal
Left allemande

MERRILY MERRILY

By Bruce Welsh, New Orleans, Louisiana
Four ladies chain three quarters
Four ladies chain across
Join hands and circle left
Head men and the new corner
Go forward and back
Cross trail, around one
Line of four forward and back
Pass thru, boys run left
Left allemande

MYSTERY
By Cliff Long, Mars Hill, Maine
Heads spin the top, turn thru
Circle to a line of four
Spin the top, turn thru
Centers pass thru
Centers in, cast off three-quarters
Spin the top, turn thru
Centers pass thru
Centers in, cast off three-quarters
Spin the top, turn thru
Centers pass thru
Centers in, cast off three-quarters
Pass thru, tag the line
Cloverleaf, centers turn thru
Split two, around one to a line
Curlique, boys run
Pass thru, left allemande

ODDS AND ENDS From various sources

Heads lead right circle to a line
Pass thru, ends cross fold
Swing thru, girls trade
Crosstrail, left allemande

Heads lead right circle to a line
Pass thru, centers cross fold
Swing thru, girls trade
Partner trade
Left allemande

Heads square thru, sides rollaway
Circle four, boys break to a line
Pass thru, wheel and deal
Double pass thru
First two promenade left single file
Second two California twirl
Pass thru, left allemande

Side ladies chain
Heads square thru, star thru
Same ladies chain
Go dixie style to an ocean wave
Left swing thru
Left spin chain thru
Left allemande

MORE FOLLOW YOUR NEIGHBOR

By Jack Lasry, Miami, Florida
(Basic formation)

Heads square thru four hands

Touch quarter

Follow your neighbor

Boys cross run, recycle

Left allemande

(Girls facing in, boys facing out)

Heads square thru four hands

Right and left thru

Rollaway a half sashay

Curlique, follow your neighbor

Girls cross run, boys run

Wheel and deal, dive thru

Square thru three quarters

Left allemande

NECESSITY
By Marvin Labahn, Chicago Ridge, Illinois
Heads curlique, boys run
Make an ocean wave, swing thru
Boys trade, swing thru
Girls trade, split circulate
Cast off three quarters
Centers trade
Cast off three quarters
Centers trade, boys run
Couples circulate
Wheel and deal
Pass to the center, pass thru
Left allemande

ON A DOUBLE TRACK

By Thor Sigurdson, Emerson, Man., Canada
Heads flutter wheel across
Boys lead, reverse flutter wheel
Same heads square thru four hands
Circle to a two-faced line
Couples circulate double
Tag the line and cloverleaf
(on a double track)
Two ladies chain
Square thru four hands and trade by
Now square thru three hands
And trade by
Allemande left

ONLY ONE

By Joe Saitel, Eureka, California
Heads flutter wheel, curlique
Boys run, circle to a line
Pass thru, tag the line in
Curlique, all eight circulate twice
Boys run, curlique
Scoot back, boys run
Right and left thru
Star thru, eight chain one
Left allemande

ONO

By Fred Christopher, St. Petersburg, Florida
Heads flutter wheel, sweep a quarter
Pass thru, single circle one half to a wave
All eight circulate, swing thru
Recycle, pass thru
Trade by, half square thru
Tag the line in, curlique
Single file circulate and go two places
Boys run right, right and left thru
Left allemande

OTHERS

By Smokey Snook, Phoenix, Arizona
Heads square thru, split two to a line
Pass thru, wheel and deal
Centers star thru and step ahead
Others box the gnat and back away
Others California twirl, and square thru
Right and left thru, star thru
Pass thru, wheel and deal
Centers square thru
Others divide and star thru
Right and left thru
Dive thru, square thru three quarters
Allemande left

OVER HERE

By John Smith, Middlesex, England
Four ladies chain across
Send them back dixie style
To an allemande star
Men back up in a right hand star
Slip the clutch, left allemande

PARTNERS HINGE

By Cliff Long, Mars Hill, Maine
Head ladies chain across
Same two pass thru, partner hinge
Step thru, circle four to a line
Pass thru, partners hinge
Swing thru, centers run
Partners hinge, swing thru
Centers run, couples circulate
Bend the line, star thru
California twirl, centers pass thru
Swing thru with outside two
Boys run, partners hinge

Boys run, bend the line
Slide thru, right and left thru
Swing thru, turn thru
Left allemande

PASSIN'-N-TAGGIN'

By Jim Davis, Seattle, Washington
Heads curlique, boys run
Pass the ocean, swing thru
Boys run, wheel and deal
Slide thru then
Veer left to a two-faced line
Half tag, trade and roll
Pass thru, trade by
Pass the ocean, swing thru
Boys run, wheel and deal
Slide thru, dive thru
Swing thru, boys trade
Turn thru, allemande left

PASS IT ON

By Ray Godfrey, Ventura, California
Heads square thru
Swing thru, boys trade
Boys cross run,
Left swing thru
Boys trade, boys cross run
Girls trade, girls cross run
Left swing thru, girls trade
Girls cross run, swing thru
Sashay nose to nose
Left allemande

PASS WHO

By Jim Davis, Kent, Washington
Heads pass the ocean, fan the top
Recycle, wheel and deal
Star thru, partner trade
Circle four halfway around
Break to two-faced line
Girls cross run to the outside
Boys slide together and trade
Ferris wheel like that
Centers pass thru
Everyone pass thru
Do a U turn back, allemande left

PITTER PATTER

By Gene Pearson, Groves, Texas
Heads square thru to an ocean wave
Boys trade
Swing thru, scoot back
Fan the top, triple trade
Curlique, coordinate
Bend the line, star thru
Girls U turn back, coordinate
Wheel and deal, star thru
Curlique, coordinate
Bend the line, pass thru
Tag the line, leads U turn back
Left allemande

POLYNESIAN

By Garth Gates, APO San Francisco
Heads lead right, circle to a line
Fan the top, right and left thru
Spin chain thru, boys run right
Wheel and deal, dive thru
Star thru and
Cross trail to a
Allemande left

Q.T.

By Ray Godfrey, Ventura, California
Heads right and left thru
Star thru, double pass thru
Track II, swing thru
Boys run, ferris trade and wheel
Pass thru, right and left thru
Swing thru, boys run
Ferris trade and wheel
Square thru three hands
Left allemande

QUICKIE

By Bill Finkle, El Monte, California
Heads square thru four hands
Veer right to a two-faced line
Boys run, recycle
Left allemande

RESCUE

By Gene Pearson, Groves, Texas
Heads right and left thru, star thru
Pass thru, ocean wave
Swing thru, boys trade
Swing thru, girls trade
Spin the top, triple trade
Curlique, coordinate
(Girls on end of two-faced line)
Couples circulate, wheel and deal
Pass thru, U turn back
Left allemande

RE ZOOM

By Mel Yohman, Ft. Lauderdale, Florida
Heads flutter wheel
Sweep a quarter, pass thru
Square thru four hands
Tag the line, zoom
Centers in
Cast off three quarters
Slide thru, allemande left

RE ZOOMEY SHAY

By Mel Yohman, Ft. Lauderdale, Florida
Sides to the middle with a curlique
Walk and dodge, circle up four
Break to a line of four
Forward and back, pass the ocean
Recycle, sweep a quarter
Roll a half sashay and pass thru
Do a half tag, trade, roll
As couples veer to the left
Tag your line, zoom
Centers in, cast off three quarters
Everybody join hands circle left
Ladies in, men sashay
Allemande left, right and left grand

RIPTIDE

By Bob Hall 

One and three go forward and back
Star by the right on the inside track
Turn your corner with a left hand swing
Box the gnat in the middle of the ring
Pass right back to the side of the town
For a do sa do, go all the way around
Like an ocean wave and hang on tight
Go forward and back then swing by the right
Same couples star by the left
To the opposite shore with a right hand swing
Go back to the middle and swat the flea
Then pass right back to the side of the sea
See saw, all the way around
Make a wave when you come down
Go forward and back, then swing by the left

Same couples star in the center of the set
Turn your corner by the left hand around
Partners all by the right hand around
Repeat for side couples

RISH RUSH

By Jim Schnabel, Alexandria, Virginia
Head ladies chain to the right
All four ladies chain
Heads flutter wheel, right and left thru
Star thru, pass thru
Fan the top, step thru
Bend the line, pass thru
Wheel and deal, double pass thru
Face your partner, back away
Just the girls rollaway half sashay
Just the men rollaway half sashay
Center couple rollaway half sashay
Everybody right and left thru
Cross trail thru, left allemande

RUNOUTTANAMES



By Ed Gilmore

One and three bow and swing
Promenade the outside ring
Go all the way around two by two
Two and four do a right and left thru
One and three go to the right
Circle four you're doing fine
Spread right out form two lines
Forward eight and back with you
Forward again and pass thru
Turn to the left go single file
Make a wheel and turn it awhile
Gents reach back with your right hand
Now pull them through to a right and left grand
Go right and left and don't be late
Meet your honey with a catch all eight
With the right hand halfway round
Back with the left hand all the way around
Promenade the corner when she comes down

SAME SEX FACE

By John Ward, Alton, Kansas

Heads lead right circle to a line
Pass thru, half tag
Trade and roll (same sex facing)
Pass thru, trade by
Half square thru, all turn back
Star thru, centers flutter wheel
Pass thru, left allemande

SCHLER

By Cliff Long, Mars Hill, Maine

Heads half sashay
Square thru four hands
Swing thru with outside two
Walk and dodge, partner trade
Slide thru, swing thru
Lockit, spin the top
All eight circulate, swing thru
Boys run, bend the line
Move up to middle and back
Pass the ocean, boys run
Couples circulate, couples trade
Wheel and deal, left allemande

SEA

By Gene Pearson, Groves, Texas

Heads pass the ocean, girls trade
Swing thru, turn thru
Left turn thru, centers turn thru
Centers in cast off three quarters
Star thru, trade by
Square thru three quarters
Trade by, left allemande

SEVENTY SIX
 By Ron Bessette, Grand Prairie, Texas
Heads pass the ocean
Lockit, pass thru
Separate go round one come into middle
Pass thru, curlique
Make a wave across, spin chain thru
Centers circulate one position
Boys run right
Square thru three hands
Allemande left

SHOOT A DO PASO
 By Darrell Hedgecock, San Jose, California
All four ladies chain
Join your hands circle left
Ladies center the men sashay
Allemande left
Go right and left forward two
Gents swing in, allemande thru
Shoot that star full around
Go right and left
Ladies swing in, allemande thru
Shoot that star like a do paso
Turn your corner right
Now back with a left
Roll promenade

SHORT FROM LONG
 By Cliff Long, Mars Hill, Maine
Allemande left the corner maid
Come back one and promenade
Heads only backtrack and pass thru
Move on to the next, spin the top
Centers trade, boys run
Lines forward and back, right and left thru
Curlique, girls run
Turn thru, left allemande

SHORTY
 By Bob Cathcart, Ottawa, Ontario, Canada
Heads lead right then
Circle to a line
Pass thru, wheel and deal
Centers pass thru, curlique
Cast off three quarters
Recycle, box the gnat
Right and left grand

SHUFFLING TO AND FRO
 By Darrell M. Hedgecock, San Jose, California
Heads star thru
Double pass thru
Partner trade and a quarter more
Half square thru
Trade by
Swing thru
Slide thru
Couples promenade
Heads wheel around
Pass thru
Wheel and deal
Double pass thru
Peel off and a quarter more
Double pass thru
Cloverleaf
Centers pass thru
Left allemande

SINGLE NO
 By Joe Saltel, Eureka, California
One and three right and left thru
Cross trail thru then
Around one to a line
Pass thru, wheel and deal
Double pass thru

First couple right, next left
Right and left thru, pass the ocean
Swing thru, boys run
Ferris wheel, centers pass thru
Swing thru, boys run
Half tag, trade and roll
Left allemande

SIX
 By Joe Saltel, Eureka, California
Heads square thru
Swing thru, girls circulate, boys trade
Boys run, couples circulate, bend the line
Right and left thru, pass thru
All the boys run right to a wave
Swing thru, same sex trade,
Centers trade, boys run
Cross trail thru, left allemande

SIX BITS
 By Thor Sigurdson, Emerson, Manitoba
Heads right and left thru
Same four flutter wheel
Sweep a quarter and a quarter more
And a quarter more, pass thru
With the outside two swing thru
All eight circulate
Girls run, tag the line left
Wheel and deal to face those two
Right and left thru
Rollaway half sashay
Box the gnat, change hands
Left allemande

SNOWY
 By Ed Fraidenburg, Midland, Michigan
Heads square thru
Circle half to a two-faced line
Tag the line left, men cross run
Girls cast off three quarters
Diamond circulate, girls circulate
Men cast off three quarters, men cross run
Girls cast off three quarters
Diamond circulate, girls circulate
Men cast off three quarters
Couples circulate, wheel and deal
Left allemande

SOMETHING
 By Ron Mineau, Arroyo Grande, California
Sides right and left thru
Stars thru, California swirl
Swing thru, boys run
Tag the line right
Boys cross run
Girls trade, couples circulate
Wheel and deal, swing thru
Box the gnat, do sa do (same girl)
Make a wave, girls cross run
Allemande left

SPLIT AND
 By Trent Keith, Memphis, Tennessee
Heads square thru
Curlique, walk and dodge
Boys run, split circulate
Scoot back, boys run
Left allemande

Heads square thru
Swing thru
Split circulate double
Boys trade
Right and left thru
Left allemande

STAR THRU

By Bill Armstrong, Los Angeles, California
Side couples star thru
Substitute
Star thru
Same two swing star thru
Circle four and make a line
Swing star thru
Center four swing star thru
Others cloverleaf
Left allemande

STIPULATE

By Tom Hightower, Sacramento, California
Sides star thru, all eight peel off
Ends trade, girls trade
Girls run, couples circulate
Wheel and deal, swing thru
Ends circulate, centers trade
Boys run, pass thru
Boys trade, girls trade
Slide thru, centers pass thru
Peel off, box the gnat
Slide thru, centers pass thru
Swing thru, ends fold
Peel off, couples circulate
Wheel and deal, swing thru
Boys run, bend the line
Pass thru, bend the line
Slide thru, swing thru
Box the gnat
Square thru three quarters
Allemande left

SURRENDER

By Tom Hightower, Sacramento, California
Head two ladies chain
Heads lead right, circle to a line
Box the gnat, slide thru
Centers pass thru and centers in
Bend the line, swing thru
Spin the top, centers trade
Boys run, box the gnat
Slide thru, boys run
All circulate, peel off
Cast off three quarters
Pass thru, boys trade
Swing thru, centers trade
Boys run, slide thru
Swing thru, girls circulate
Boys trade, boys run
Wheel and deal
Left allemande

SWIFTY

By Ed Curran, West Palm Beach, Florida
Head ladies chain, heads star thru
Pass thru, circle to a line
Lines pass thru and turn a quarter right
Coordinate, bend the line
Right and left thru, slide thru
Swing thru, spin chain thru
Boys run, bend the line
Flutter wheel, star thru
Veer left as a couple
Bend the line, curlique
Walk and dodge
Allemande left

TAG AND RUN

By Alex McMurray, Craigieburn, Australia
Sides square thru four hands
Slide thru and do sa do
Make a wave and balance
Swing thru and the boys run
Half tag, coordinate
Half tag, trade and
Boys run, swing thru
Boys run right, half tag

Coordinate, half tag

Trade and boys run
Slide thru and
Square thru three quarters
Trade by, left allemande

TECHNICAL ZERO

By Trent Keith, Memphis, Tennessee
(From an eight chain thru or heads square thru setup)
Swing thru, girls circulate
Boys trade, swing thru
Boys circulate, girls trade
Swing thru, boys run
Wheel and deal
Zero

TELAL

By Joe Saltel, Eureka, California
Two and four flutter wheel
Curlique, walk and dodge
Circle halfway round
Veer left, ferris wheel
Double pass thru
Cloverleaf, zoom
Square thru three quarters
Left allemande

TEXAS STAR

Ladies to the center and back to the bar
Gents to the center with the right hand star
Now back by the left and not too far
Meet your honey and pass her by
Pick up the next and don't be shy.
The girls sweep in and the men sweep out
And you turn that Texas Star about
Now the gents sweep in and gals sweep out
And you turn that Texas Star about
Now break in the center and everybody swing
And promenade eight around the ring.

THANKS ED

By Ed Fraidenburg, Sanford, Michigan
Heads square thru, slide thru
Pass thru, tag the line
Cloverleaf, centers pass thru
Spin chain thru
Girls trade
Flutter wheel
Left allemande

THANK YOU

By Joe Saltel, Eureka, California
Two and four flutter wheel
Curlique, boys run
Swing thru, boys run
Bend the line, curlique
Single circulate once
Single hinge, fan the top
Recycle, veer to the left
Ferris wheel
Centers right and left thru
Square thru three quarters
Left allemande

THERE SHE IS

By Bill Finkle, El Monte, California
Four ladies chain
Heads pass the ocean
Girls run right
Half tag, trade and roll
Double pass thru
Centers in cast off three quarters
Pass thru, wheel and deal
Everybody rollaway
Pass thru, left allemande

THINK POSITIVE

By Tom Hightower, Sacramento, California
Heads box the gnat and the same girl slide thru
Swing thru and the girls fold behind
Peel off, girls trade and
Bend the line, right and left thru
The ladies lead dixie style
Do a left swing thru, boys fold
Peel off, wheel and deal
Swing thru and the
Girls circulate while the boys trade
Boys run, tag the line
Face right, girls run
Swing thru, girls circulate
Boys trade, boys run
Wheel and deal, left allemande

TOBER

By Gene Pearson, Groves, Texas
Heads right and left thru, pass thru
Round one make a line of four
Curlique, transfer the column
Boys run, bend the line
Curlique, coordinate
Bend the line, right and left thru
Half sashay, star thru
California twirl, swing thru
Boys trade, star thru
California twirl, pass thru
Bend the line, pass the ocean
All eight circulate, swing thru
Girls circulate, boys trade
Boys run, bend the line
Slide thru, left allemande

TOO MUCH

By Jim Schnabel, Alexandria, Virginia
Heads swing thru
Box the gnat
Right and left thru
Rollaway a half sashay
Slide thru
Spin the top
Turn thru
Bend the line
Pass thru
Tag the line
Peel off
Pass thru
Wheel and deal
All turn back
Centers in
Cast off three quarters
Pass thru
Wheel and deal
All turn back
Centers in
Cast off three quarters
Pass thru
Wheel and deal
All turn back
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Cloverleaf
Double pass thru
Cloverleaf
Left allemande

TOO MUCH

By Fred Christopher, St. Petersburg, Florida
Heads square thru
Circle a half to a two-faced line
Couples circulate, ferris wheel
Double pass thru, centers in
Cast off three quarters, curlique
Single file circulate, checkmate
Ends circulate two notches
Centers trade and circulate one notch
Ends fold, curlique
Swing thru, boys fold
Peel the top, turn and left thru
Pass thru, wheel and deal
Centers pass thru
Left allemande

TOUCH ONE QUARTER

By Jim Hendricks, Jackson, Mississippi
 Heads square thru, touch one quarter
 Walk and dodge, chase right
 Touch one quarter, recycle
 Pass thru, partner trade
 Left allemande

TOUGHY

By Smokey Snook, Phoenix, Arizona
 Heads square thru, swing thru
 Boys run, couples scoot back
 Couples trade, couples circulate
 Couples hinge and trade
 Centers pass thru
 Swing thru, boys run
 Couples walk and dodge
 Partner trade
 Pass thru, wheel and deal
 Substitute then
 Square thru three quarters
 Allemande left

TRACKING

By Jim Davis, Seattle, Washington
 Head ladies chain
 Heads pass the ocean
 Swing thru, boys run
 Wheel and deal
 Pass thru
 Circle four to a line
 Pass thru
 Wheel and deal
 Double pass thru
 Track two
 Swing thru, boys run
 Bend the line
 Right and left thru
 Dixie style to an ocean wave
 Girls circulate, boys trade
 Left allemande

TRACK ON DOWN

By Glenn Hoferkamp, Lewiston, Idaho
 Four ladies chain, heads slide thru
 Pass thru, veer to the left
 Ferris wheel, double pass thru
 Track II, swing thru
 Boys run, ferris wheel
 Pair off, track II
 Swing thru, boys run
 Couples circulate, wheel and deal
 Allemande left

TRADE AND ROLL

By Fred Christopher, St. Petersburg, Florida
 Heads square thru, star thru
 Pass thru, partners half tag
 Trade and roll, step thru
 Face in, pass thru
 Wheel and deal, outsides in
 Cast off three quarters
 Star thru, trade by
 Star thru, pass thru
 Partners half tag
 Trade and roll, slide thru
 Wheel and deal, left allemande

TRAILERS U TURN

By Trent Keith, Memphis, Tennessee
 Heads lead right
 Circle to a line
 Pass thru, tag the line
 Face in, pass thru
 Tag the line
 Trailers U turn back
 Left allemande

TRAILIN' STAR ☆☆

By Jim York
 First and third bow and swing
 Promenade the outside ring
 Go all the way around just you two
 Two and four do a right and left thru
 One and three out to your right
 Circle four you're doing fine
 Spread right out and form two lines
 Go forward and back and step it light
 Then cross trail thru, gents star right
 Gals promenade 'til you hear me sing
 Reverse the star, reverse the ring
 Pass her twice and don't be late
 Gals step in behind your date
 It's a left hand star and star all eight
 A left hand star and don't you blunder
 Gents reach back with the right hand under
 Box the gnat to a right hand star
 Walk along now but not too far
 Gals reach back with the old left hand
 Allemande left and a right and left grand

TRANSFER THE COLUMN

By Cliff Long, Mars Hill, Maine
 Heads curlique, side men run
 Transfer the column
 Scoot back, centers trade
 Girls run, curlique
 Transfer the column
 Scoot back, centers trade
 Boys run, partner trade
 Square thru three quarters
 Left allemande

TRANSFER THE COLUMN

By Ken Lint, Escondido, California
 Heads (sides) star thru, pass thru
 Circle four to a line, curlique
 Transfer the column
 Ends trade (boy and girl)
 Girls turn back, curlique
 Transfer the column
 Centers trade, boys run
 Flutter wheel, roll a half sashay
 Allemande left

TRY IT

By Glenn Turpin, Lepanto, Arkansas
 Heads slide thru, partner trade
 Swing thru, split circulate
 Recycle, curlique
 Swing thru, split circulate
 Recycle, curlique
 Swing thru, boys run
 Wheel and deal
 Left allemande

TURN SALLY GOODIN' ☆

The first couple balance
 The first couple swing
 The first gent lead out to the right of the ring
 And turn Sally Goodin' a right hand 'round
 Now turn your taw
 Go across the hall and turn that gal from Arkansas
 Now turn your taw
 Now don't forget your old grandma
 Now head back home and what do you know
 Everybody do a do si do.

TWO GET OUTS FROM LINES OF FOUR

By Lloyd Priest, Scarborough, Ontario, Canada
 Heads lead right, circle to a line
 Flutter wheel, right and left thru
 Dixie style to an ocean wave
 Slip the clutch, left allemande

Heads lead right, circle to a line
 Right and left thru
 Dixie style to an ocean wave
 Boys scoot back, girls circulate
 Left allemande

TUX

By Fred Bailey, Rush City, Minnesota
 Head ladies chain right
 New head ladies chain across
 One and three lead to the right
 Pass thru, trade by
 Swing thru, scoot back
 Boys run, couples circulate
 Wheel and deal, slide thru
 Curlique, circulate one spot
 Boys run, slide thru
 Pass the ocean, recycle
 Sweep a quarter, square thru
 Trade by, flutter wheel
 Square thru three quarters
 Left allemande

VARIETIES

By Jim Davis, Kent, Washington
 Four ladies chain three quarters
 Four ladies chain across
 Heads pass the ocean
 Right and left thru, pass thru
 Pass the ocean with outside two
 Recycle, flutter wheel
 Reverse the flutter, swing thru
 Box the gnat, right and let thru
 Slide thru, pass to the center
 Reverse the flutter, pass thru
 Circle four to a line
 Heads break, curlique
 Transfer the column
 Swing thru, boys run
 Right and left thru
 Square thru four hands
 Give a right to partner, pull by
 Allemande left

VEERY

By Glenn Hoferkamp, Lewiston, Idaho
 Head ladies chain cross
 Sides do a flutter wheel
 Heads cross trail thru
 Go round one make a line of four
 Curlique, then do the walk and dodge
 Trade by, slide thru
 Pass thru, wheel and deal
 Double pass thru
 Track II, swing thru
 Boys run, wheel and deal
 Veer to the left, veer to the right
 Trade by, allemande left

VEXED

By Glenn Turpin, Lepanto, Arkansas
 Head ladies chain to the right
 New side ladies chain across
 Heads square thru, pass thru
 Girls zoom, boys dodge
 Coordinate, wheel and deal
 Right and left thru, star thru
 Pass the ocean, hinge
 Centers trade
 Cast right three quarters
 Split circulate, swing thru
 Recycle, pass to the center
 Curlique to a right hand star
 Turn it to the corner
 Left allemande

WEIRD

By Patrick Gale, Phoenix, Arizona
Four ladies chain
 Send them back dixie style
 To an allemande thru
 Slip the clutch, left allemande

WEIRD WALK

By Smokey Snook, Phoenix, Arizona
Heads square thru
 Swing thru, boys run
 Tag the line right
 Boys only walk and dodge
 Boys run
 Girls only walk and dodge
 Girls run, pass thru
 Wheel and deal, zoom
 Centers box the gnat
 Square thru three quarters
 Allemande

WHAM

By Fred Bailey, Rush City, Minnesota
Promenade, heads wheel around
 Slide thru, swing thru
 Fan the top, single hinge
 Boys run, square thru three quarters
 Allemande left

WHAT'D HE SHAY

By Smokey Snook, Phoenix, Arizona
Heads star thru
 Pass thru, star thru
 Ladies lead dixie style to wave
 Boys trade, boys run
 Bend the line
 Ladies in, men sashay
 Square thru, trade by
 Allemande

WHICH WAY'D SHE GO #1

By Bob Rollins, Salt Lake City, Utah
Head ladies chain to the right
 New head ladies chain across
 Sides flutter wheel and
 Sweep one quarter, pass thru
 Spin chain thru
 Everybody U turn back
 Girls double circulate
 Here she comes around the bend
 Stick out the hand left allemande

WHICH WAY'D SHE GO #2

By Bob Rollins, Salt Lake City, Utah
Promenade, heads wheel around
 Right and left thru
 Slide thru, swing thru
 Boys trade, boys run
 Wheel and deal
 Sweep a quarter
 Rollaway a half sashay
 Pass thru, U turn back
 Left allemande

WHICH WAY'S SHE GO #3

By Bob Rollins, Salt Lake City, Utah
Heads curlique, boys run
 Swing thru, curlique
 Walk and dodge, U turn back
 Star thru and allemande left

WRONG GEAR

By Jim Davis, Seattle, Washington
Heads curlique, boys run
 Curlique with the outside two
 Cast off three quarters
 Swing thru, recycle
 (Boys in middle)
 Single circle to an ocean wave
 Swing thru, boys run
 Couples trade in your line
 Wheel and deal, curlique
 Boys run, U turn back
 Allemande left

YORKSHIRE PUDDING ☆☆

As called by Jim York
First and third bow and swing
 Lead out to the right of the ring
 Star by the right and here we go
 Head gents center with a left elbow
 Break those stars and form two lines
 Head gents home and you're doing fine
 Forward six and back to the bar
 Six to the center with a right hand star
 Walk along but not too far
 Head ladies out and swing your man
 Four hand star in the middle of the land
 Meet your corner with a left allemande
 Right to partner right and left grand

YUCAIPA TWISTER ☆☆

By Ed Gilmore
Go to the left (allemande left) with the old left wing
 A right hand around your own sweet thing
 Star by the left in the center of the ring
 Right hand back and take your pretty maid
 Walk right around in a star promenade
 Gents swing out and the ladies swing in
 Go full around and we're gone again
 Gents double back on the outside track
 Meet your own with the right hand round
 Go all the way around
 Then to the left with the left hand round
 Back to your own with a right hand round
 Go all the way around
 Right hand lady with the left hand round
 Your own by the right
 Go all the way around
 Go to the left with a left allemande
 Right to your own, right and left grand

ZINGER

By Ed Fraidenburg, Midland, Michigan
Heads square thru four hands
 Circle half to a two-faced line
 Tag the line right and
 Boys cross run once and a half
 Girls trade and roll
 All pass thru, wheel and deal
 Centers pass thru, left allemande

ZIP

By Thor Sigurdson, Emerson, Manitoba, Canada
Heads go right and left thru
 Same four flutter wheel
 Same four slide thru, pass thru
 Swing thru and boys run
 New couples circulate
 Tag the line left
 Let's wheel and deal to face
 Dive thru, square thru three quarters
 Slide thru, everyone spin the top
 Boys run around that girl
 Tag the line
 Lady go left boy go right
 Left allemande

ZOOM AND TRAC

By Jay Diamond, Lajes Field, Azores
Heads pass thru
 Separate around one to a line of four
 Star thru, double pass thru
 Track II, boys run
 Wheel and deal
 Centers partner trade, zoom
 Double pass thru
 Track II, boys run
 Wheel and deal, left allemande

ZOOM E SHAY

By Mel Yohman, Ft. Lauderdale, Florida
Heads fan the top and pass thru
 Circle to a line of four
 Pass the ocean
 Fan the top, recycle
 Pass thru, tag the line
 Zoom, peel off
 Bend your line, ladies in
 Men sashay, face your partner
 Right and left grand

Dances for the Workshop—Screening Procedure

ALL DANCE MATERIAL received for possible use in the Workshop section of SQUARE DANCING magazine is first of all checked by Joy Cramlet, acknowledged and typed in the form in which the material appears in the magazine. Copies are made of all the dances, with one set going to Jack Lasry, our Workshop editor in Hollywood, Florida. Another goes to Ken Kernen for checking and workshopping. Notations are made on each selection and returned to Joy Cramlet with suggestions for its possible use. Any material that needs additional clarification is directed toward the originators.

Those dances that are selected are then turned over to Joy Cramlet for a final check. Once cleared, they are then set in type and that particular issue of the Workshop is put together. The process of converting a dance from a letter into printed form frequently takes several months. The singing calls that are used in the Workshop section are selected by SQUARE DANCING's record reviewer as being the four most outstanding of the dances on hand. In the case of round dances, most rounds appearing on standard square dance labels are reproduced (cues only) in the center section of each Workshop.

Because of the volume of material printed (more than 500 dances each year), it is quite possible that there will be some duplication. This is particularly true of the featured callers (next page) where the material submitted is a sampling of each caller's favorite, though not necessarily original, calls. At any rate, when repetitions do occur it would seem to be an indication of dance material that possesses special merit.

FEATURE CALLERS

FOR MANY YEARS, almost from its inception, SQUARE DANCING magazine has saluted the men and women callers of the world in several ways. Each issue has its "Caller of the Month" and up until recently we started out each edition of the Workshop by spotlighting an outstanding *Feature Caller*. This series, which terminated in 1977, featured the following callers during that period and included samples of calls which, although not necessarily original, represented the type of calls these individuals enjoyed using. As in the previous section, you may find that a segment of one dance may provide you with a gimmick or break that will come in handy. Or, you may want to memorize some entire dance sequences.

CHUCK

BRYANT

Chuck Bryant could be termed a well-rounded caller. Active in the profession for some 16 years, he has taught many beginners to dance, calls for a number of club dances, and has been a full time traveling caller for the past four years. Producer of Mustang and Lightning "S" Records, Chuck doubles as recording artist and musical arranger for these labels. He and his wife, Norma Jean, work together in this venture, with Norma Jean taking care of the distribution of the records. Chuck has conducted and taught several callers' courses and has been a staff member of numerous institutes and festivals. He has authored articles on square dancing and is a member of CALLERLAB. Chuck has also been active with the San Antonio Callers Association. Chuck and Norma Jean are the parents of a son and daughter. Of his activities in the field of square dancing Chuck says he enjoys every phase and every minute of it.

Heads square thru

Right and left thru

Rollaway

Curlique

Split circulate

Girls trade

Lines pass thru

Tag the line out

Wheel and deal

Centers pass thru

Right and left thru

Rollaway

Curlique

Split circulate

Girls trade

Lines pass thru

Tag the line out

Partner trade

Slide thru

Curlique

Split circulate

Left allemande

Heads square thru

Curlique

Split circulate

Boys trade

Lines pass thru

Tag the line in

Slide thru

Curlique

Split circulate

Boys trade

Lines pass thru

Tag the line in

Curlique

Girls U turn back

Left allemande

Heads curlique

Walk and dodge

Circle four

Break and make a line

Curlique

Single circulate

Single hinge

Triple trade

Single hinge

Single circulate

Boys run

Right and left thru

Dive thru

Swing thru

Boys trade

Boys run

Wheel and deal

Right and left thru

Pass thru

Circle four

Break and make a line

Right and left thru

Curlique

Single circulate

Single hinge

Triple trade

Single hinge

Single circulate

Boys run

Square thru three quarters

Trade by

Left allemande

Sides square thru

Slide thru

Pass thru

Bend the line

Pass thru

Tag the line

Face in curlique

Single circulate

Cast right three quarters

Step thru

Partner trade

Pass the ocean

Girls trade

Swing thru

Girls circulate

Boys fold

Girls U turn back

Left allemande

Heads square thru

Swing thru

Girls circulate

Boys trade

Boys run

Bend the line

Square thru

Trade by

Do sa do

Swing thru

Girls circulate

Boys trade

Boys run

Bend the line

Pass thru

Tag the line

Leaders do a U turn back

Left allemande

Heads lead right

Circle four

Break and make a line

Star thru

Swing thru

Girls circulate

Boys trade

Spin the top

Right and left thru

Pass thru

Bend the line

Star thru

Swing thru

Girls circulate

Boys trade

Spin the top

Right and left thru

Curlique

Single circulate two positions

Girls do a U turn back

All eight pass thru

Left allemande

Heads right and left thru

Square thru

Swing thru

Boys run

Wheel and deal

Slide thru

Right and left thru

Square thru

Trade by

Swing thru

Boys run

Wheel and deal

Slide thru

Square thru three quarters

Partner trade

Star thru

Rollaway

Box the gnat

Right and left thru

Dive thru

Curlique

Box circulate two positions

Left allemande

Heads square thru

Slide thru

Right and left thru

Rollaway

Star thru

Partner trade

Slide thru

Right and left thru

Square thru three quarters

U turn back

Star thru

Partner trade

Left allemande

Heads curlique
Walk and dodge
Circle four
Break and make a line

Pass thru

Half tag the line

Girls trade

Boys trade

Centers trade

Girls run

Pass thru

Half tag the line

Boys trade

Girls trade

Centers trade

Boys run

Right and left thru

Curlique

Boys run

Left allemande

Heads square thru

Swing thru

Boys run

Ferris wheel

Centers pass thru

Circle four

Break and make a line

Pass the ocean

Recycle

Veer left

Couples circulate

Half tag trade and roll

Slide thru

Pass thru

Wheel and deal

Double pass thru

Leads partner trade

Swing thru

Boys run

Bend the line

Curlique

Girls turn back

Left allemande

WALLY

COOK

Wally Cook started calling in 1950 when square dancing in Australia was just beginning to grow in popularity. Within 12 months Wally was calling regularly six and seven nights a week. Wally and his wife, Jeanne, along with callers Bob Hunt and Jim McCutcheon and their wives, were co-organizers of the first State Square Dance Convention to be held in Australia. Since that time Wally has been a featured caller at all 17 Australian National Square Dance Conventions. He has held executive offices in the Victorian Square Dance Callers Association since its inception and was the first Australian caller to become a member of CALLERLAB. He has recorded on the Top label and recently released an all-Australian LP of square dancing. Wally calls for the Youth Hostels of Australia, the Victorian Workshop Clubs and the Latter Day Saints. There are also one-night stands and interstate and local guest appearances. His occupation is Property Officer of the State Electricity Commission of Victoria; Jeanne is a dressmaker. The Cooks are the parents of a married son, John, and have one grandson, Gregory. Wally's hobbies are golf and water skiing.

Allemande left

Allemande thar

Go forward two and star

Boys back in to a right hand star
Shoot that star to an alamo style
Balance for awhile
Swing thru and
Boys run right
Partner trade
Left allemande

Heads square thru
Right and left thru
Dive thru
Veer left, veer right
(or do a simple pass thru if you find this awkward)
Right and left thru
Dive thru
Star thru
Pass thru and
Separate round one
Line up four
Pass thru
Wheel and deal
Ladies veer left, veer right
(or pass thru)
Swing thru
Centers trade
Boys run
Pass thru
Wheel and deal
Centers zoom
Others veer left, veer right
(or pass thru)
Allemande

Heads right and left thru
Swing thru
Boys trade
Spin the top and
Step thru
Swing thru
Girls trade
Boys trade
Boys run
Couples trade
Wheel and deal
Right and left thru
Swing thru
Turn thru
Allemande

Heads square thru
Do sa do
Swing thru
Boys run
Tag the line
Face right
Boys cross run
Bend the line
Slide thru
Allemande

Heads square thru
Swing thru
Boys run
Half tag, trade and roll
Curlique and
Scoot back
Boys run right
Star thru
Circle half
Veer to the left
Half tag, trade and roll
Curlique
Walk and dodge
Partner trade
Pass thru
Wheel and deal
Centers zoom
Others pass thru
Allemande

Heads square thru
Do sa do
Spin chain thru
On the other side
Spin chain thru
Right and left thru
Dive thru
Square thru three quarters
Allemande left

Four ladies chain
Sides curlique
Walk and dodge
Circle four
Make a line
Curlique
Coordinate
Wheel and deal
Sweep a quarter more
Right and left thru
Curlique
Coordinate
Ladies U turn back
Boys run right
Promenade

HERB

EGENDER

Herb and his wife, Erna, started square dancing with Lloyd "Pappy" Shaw at Cheyenne Mountain School in 1937 and were members of Pappy's first out-of-state exhibition teams. When Herb was a freshman at the University of Colorado in 1940, some faculty members decided they wanted to learn to square dance and he found himself with his first job as teacher and caller. World War II, during which Herb spent 20 months as a P.O.W., interrupted square dance activities, but he and Erna began to get involved again in 1946. During 30 years active duty in the Air Force they taught squares and rounds, called, and worked with beginning callers in Texas, California, Taiwan, Alabama, Hawaii, Virginia, and Colorado. Clubs started by the Egenders 20 years ago are still active. They currently have two caller-run round dance clubs and a square dance club, and Herb calls regularly for several other clubs in the Denver Area. Retired from the Air Force in 1972, Herb currently is Chairman of the Department of Law Enforcement and Criminology, Metropolitan State College in Denver. He feels a debt and dedication to the square dance movement because of the great recreation and contacts with wonderful people it has provided him for over 30 years.

Heads square thru
Swing thru
Boys run
Half tag, trade
Curlique
Swing thru
Boys run
Half tag, trade and roll
Right and left thru
Pass to the center
Curlique
Box circulate two places
Left allemande

Heads lead right
Circle to a line
Pass thru
Partner tag
Trade by
Curlique

Split circulate
 Boys run
 Pass thru
 Partner tag
 Trade by
 Curlique
 Split circulate
 Boys run
 Spin the top
 Boys circulate
 Boys run
 Bend the line
 Pass thru
 Wheel and deal
 Zoom
 Square thru three quarters
 Left allemande

Heads curlique
 Boys run
 Swing thru
 Boys run
 Half tag, and trade
 Girls scoot back
 Split circulate
 Boys run
 Step to a wave
 Recycle
 Slide thru
 Pass the ocean
 Lockit
 Trade the wave to a
 Left allemande

Heads star thru
 Pass thru
 Curlique
 Walk and dodge
 Partner trade
 Pass thru
 Bend the line
 Pass thru
 Wheel and deal
 Curlique
 Walk and dodge
 Separate around one
 Into the middle
 Pass thru
 Two men in the middle turn around
 Shake right hands
 Pull by
 Left allemande

(From a promenade)
 Heads wheel around
 Right and left thru
 Slide thru
 Swing thru
 Spin chain thru
 All eight circulate
 Spin chain thru
 Swing thru
 Boys run
 Cast off three quarters
 Slide thru
 Eight chain three
 Left allemande

Heads flutter wheel
 Sweep one quarter
 Pass thru
 Right and left thru
 Pass the ocean
 Spin the top
 Boys run
 Wheel and deal
 Veer left
 Couples circulate
 Wheel and deal
 Right and left thru
 Swing thru
 Boys run
 Ferris wheel

Square thru three quarters
 Left allemande
 (From a promenade)
 Heads wheel around
 Star thru
 Dive thru
 Pass thru
 Slide thru
 Square thru three quarters
 Courtesy turn that girl
 Put her in the lead
 Dixie style to an ocean wave
 Left spin chain thru
 Left swing thru
 All eight circulate to a
 Left allemande

Heads flutter wheel
 Spin the top
 Turn thru
 Left swing thru
 Girls run
 Couples circulate
 Wheel and deal
 Swing thru
 Girls trade
 Boys trade
 Boys run
 Wheel and deal
 Square thru three quarters
 Trade by
 Left allemande

Heads square thru
 Swing thru
 Cast off three quarters
 Split circulate
 Swing thru
 Cast off three quarters
 Split circulate
 Swing thru
 Cast off three quarters
 Boys run
 Pass thru
 Wheel and deal
 Zoom
 Curlique
 Left allemande

Heads square thru
 Curlique
 Swing thru
 Centers trade
 Boys run
 Slide thru
 Curlique
 Swing thru
 Centers trade
 Boys run
 Slide thru
 Right and left thru
 Swing thru
 Boys run
 Half tag, trade and roll
 Left allemande

Heads curlique
 Walk and dodge
 Circle four to a line
 Pass thru
 Tag the line
 Centers in
 Cast off three quarters
 Star thru
 Trade by
 Slide thru
 Pass thru
 Tag the line
 Centers in
 Cast off three quarters
 Star thru
 Trade by
 Pass thru
 Left allemande

WILLIE

HARLAN

Willie Harlan was reared in a square dancing community where the living room carpets were rolled back every Saturday night in somebody's home. Willie and his childhood sweetheart, Jetta, began square dancing at an early age and this background made it very easy for them to adjust to western style dancing following World War II. Calling chores started in 1946 in his home community of Vinita, Oklahoma, where Willie and Jetta still live and operate a large Fire and Casualty Insurance Agency. Since that time Willie has called four nights each week for regular clubs in the area in addition to traveling throughout the nation on calling tours, attending conventions and festivals. He has appeared on the calling staff for all 28 Annual Northeast Oklahoma Association Festivals as well as attending all 24 National Conventions and he and Jetta plan to be in California for the 25th National this coming June. Willie is a member of CALLER-LAB and is proud that so many callers can be bound together for the common good of their chosen recreation.

Heads go right and left thru
 Rollaway with half sashay
 Star thru then
 Do sa do
 Swing thru
 Boys run
 Centers (girls) walk and dodge
 Destroy the line
 Then swing thru
 Boys trade
 Then turn thru
 Left allemande

Heads lead right
 Circle to a line
 Swing thru you do
 Center four right and left thru
 Just the ends turn thru
 Now the ends trade
 Lines go up and back
 Then pass thru
 Wheel and deal
 Girls swing thru
 Then turn thru
 Boys courtesy turn the girls
 Pass thru
 Again you wheel and deal
 Square thru three quarters round
 Split the sides to a line of four
 Lines go forward
 Box the gnat
 Square thru three quarters
 Courtesy turn partner
 Slide thru to a
 Left allemande

One and three right and left thru
 Rollaway half sashay
 Then pass thru
 Heads turn left
 Lady around two
 Gent around one
 Make a line and pass thru
 Wheel and deal don't look back
 Dixie chain on a double track
 Ladies go left and
 The men star right all the way around
 Left allemande walk into right and left grand

Heads lead right circle to a line
 All four couples rollaway with half sashay
 Turn and left thru while you're that way
 Four ladies chain three quarters round
 Left allemande
 Go forward two to allemande thru
 Men in middle make a right hand star
 Remake the star don't look back
 Girls swing in back up in right hand star
 Shoot that star go full around
 To right hand lady spin the top
 All eight of you
 Back to same girl and turn thru
 Turn the right hand lady with left hand
 Back to your own pull on by
 Left allemande

One and three square thru four hands
 Then square thru with couple you found
 You're facing out so bend the line
 Slide thru
 Pass thru
 Trade by
 Square thru three quarters
 Do a cloverflo walk right along
 Step right out don't be slow
 Do a curlique then
 Walk and dodge
 Now a partner trade
 Right and left thru
 Pass the ocean
 The girls trade
 Swing thru across and then
 Boys run to the right
 Bend the line
 Swing thru
 Ready with the right turn thru
 Left allemande

One and three lead right
 Circle to a line
 Go forward and back
 Then curlique
 Coordinate on side of floor
 Bend the line
 Slide thru
 Dive thru
 Pass thru
 Right and left thru
 Pass thru
 Cloverflo and around you go
 Curlique on side of the floor
 Walk and dodge
 Do a partner trade
 Right and left thru
 Swing thru
 Turn thru
 Courtesy turn partner
 Two ladies chain across
 Then chain back
 To a left allemande

One and three square thru keep it neat
 Right and left thru
 Couple you meet
 Dive thru
 Square thru three quarters
 Left square thru three quarters round
 Trade by
 Swing thru
 Boys run
 Wheel and deal
 Split the sides
 Go round one make a line
 Go up and back
 Center four right and left thru
 Same four do a left square thru
 Others box the gnat across from you
 Then pull on by
 Left allemande

Allemande left with a right to the girl
 Do a wagon wheel give her a spin
 Catch her by the left do passo
 Corner by the right around you go
 Back to your own allemande thru
 Boys to the middle back up star
 Double the clutch* away you go

Single file the wrong way
 Gents roll back around one girl
 Star right back
 Girls roll back to a left allemande

*Double the clutch. From a normal allemande thru to double the clutch the ladies swing in behind their partner to form a right hand star (men retain wrist hold star while ladies form a wrist hold star above theirs). All eight move clockwise. When the command "double the clutch" is given again, ladies continue to hold their star but back up instead, at the same time the men release their right hand star and reach back with their left hands making a right face turn to take left forearm hold with the lady behind them. Men are now on outside walking forward.

One and three rollaway with a half sashay
 Then lead to right and circle that way
 Ladies break and make a line
 Go forward up and back in time
 Square thru with the couple across from you
 Count four hands pull 'em thru
 Four men star by the right in the middle
 Girls turn back
 Pick up partner arm around
 Star promenade go wrong way around
 Spread the girls away out wide
 Girls duck under the gents right side
 Left allemande right and left grand

Four ladies chain three quarters
 Three and four right and left thru
 New sides flutter wheel
 Couple one promenade halfway
 Sides square thru
 Those who can right and left thru
 Those who can flutter wheel
 And sweep a quarter, and back away
 Those who can centers in
 And cast off three quarters
 Lines of four forward and back
 Pass thru
 Wheel and deal
 Centers pass thru
 Allemande left

Heads curlique
 Walk and dodge
 Curlique
 Walk and dodge
 Bend the line
 Forward and back
 Flutter wheel
 Reverse the flutter
 Sweep a quarter
 Pass thru
 Trade by
 Slide thru
 Curlique
 Walk and dodge
 Allemande left

Heads pass thru
 Cloverleaf
 Others star thru
 Pass thru
 Cloverleaf
 Others pass thru
 Do sa do to an ocean wave
 Single hinge
 Split circulate
 Single hinge
 Split circulate
 Single hinge
 Split circulate
 Swing thru double
 Pass to the center
 Curlique
 Box circulate (go twice)
 Allemande left

Heads turn thru
 Separate and around one
 Into the middle and turn thru
 Left turn thru
 Centers turn thru
 Cloverleaf
 Right and left grand
 Promenade
 Girls roll back one
 All eight circle to the left
 Head men and new partner forward and back
 Right and left thru
 Cross trail thru
 Come behind those two
 Allemande left

Heads lead right
 Circle left half way
 Veer to the left
 Girls trade
 Wheel and deal
 Star thru
 California twirl
 Boys run
 Swing thru
 Boys trade
 Girls trade
 Centers trade
 Boys run
 Boys fold
 Star thru
 Bend the line
 Allemande left

Heads flutter wheel
 Sweep a quarter
 Pass thru
 Curlique
 Scoot back
 Split circulate
 Walk and dodge
 Tag the line in
 Curlique
 Single file circulate
 Boys run
 Allemande left

**BILL
HIGGINS**

Bill and Kathi Higgins discovered square dancing thirty years ago when they happened on a "Pappy" Shaw dance while vacationing in Colorado. Returning home to St. Louis, Missouri, they immediately "jumped" into the activity and have been avid square and round dancers ever since. Bill started calling in 1951; much of his calling has been in Japan and Europe while serving on active duty with the army. Bill and Kathi were Co-Founders of the European College of Square and Round Dancing in 1963. Following a return to the States in 1967 and a tour in Vietnam in 1969, Bill retired as a Colonel in 1972 with 30 years service and the Higgins now make their home in Fairfax, Virginia. Here Bill regularly teaches and calls for two clubs on a weekly basis. They also teach and cue rounds and for a night of relaxation they belong to a weekly round dance club. Bill is a member of CAL-LERLAB (serving on the Basics and Round Dance Committees), a LEGACY Trustee, and has twice been President of the Washington, D.C. Area Callers Association. The Higgins are General Chairmen of the Overseas Dancers Association and will host its 14th Annual Reunion in Washington, D.C. this August. Kathi is a prolific artist; Bill makes all of her picture frames and somehow they manage to spend some time on the golf course each week. Their latest venture is the formation, with Lou and Decko Deck, of a Square and Round Dance Institute (SARDI) which features multi-caller classes at all levels. The Higgins wholeheartedly subscribe to the motto of the Overseas Dancers Association, "Friendship is Square Dancing's Greatest Reward."

Heads half square thru
U turn back
Box the gnat
Square thru three quarters
U turn back
Swat the flea
Pull by
With the outside two
Half square thru
U turn back
Box the gnat
Square thru three quarters
U turn back
Swat the flea
Change girls
Box the gnat
Change girls
Swat the flea
Change girls
Box the gnat
Change hands
Left allemande

Heads square thru
Spin chain thru
Girls U turn back
Boys circulate
Cast off three quarters
Star thru
Square thru three quarters
Trade by (or cloverflo)
Square thru five hands
Cloverflo (or trade by)
Swing thru
Boys run
Wheel and deal
Left allemande

Heads promenade halfway
Head ladies chain
Heads star thru
Pass thru
Right and left thru
Dive thru
Pass thru
Circle four
Break to a line
Do sa do to an ocean wave
Swing thru
Spin the top
Slide thru
Right and left thru
Cross trail
Left allemande

Heads half sashay
Star thru
Swing thru
Boys trade
Boys run
Wheel and deal
Right and left thru
Dive thru
Pass thru
Swing thru
Boys trade
Boys run
Couples circulate
Wheel and deal
Left allemande

Head ladies chain
Heads curlique
Same boys run
Circle to a two-faced line
As couples scoot back
As couples walk and dodge
All California twirl
Slide thru
Square thru three quarters
Left allemande

Heads lead right
Circle to a line
As couples swing thru
As couples spin the top
Boys run
Boys trade
Box the gnat
Right and left thru
Cross trail thru
Left allemande

Head ladies chain
Heads half sashay
Heads lead right and circle
Ladies break to a line
Pass thru
Wheel and deal
Centers pass thru
Spin chain thru
Boys run
Find your corner
Left allemande

Heads square thru
Swing thru
Girls double circulate
Boys trade
Boys circulate
Swing thru
Boys double circulate
Girls trade
Girls circulate
Right and left thru
Dive thru
Star thru
Cross trail
Left allemande

Heads right and left thru
Cross trail around one to a line
Right and left thru
Pass the ocean
Swing thru
Boys run
Ferris wheel
Centers pass thru
Left allemande

Heads curlique
Cast off three quarters
Boys fold
Peel and trade
Girls fold
Peel the top
Boys fold
Peel and trade
Girls fold
Peel off
Wheel and deal
Pass thru
Left allemande

Heads half square thru
Swing thru
Tag the line right
Wheel and deal
Dive thru
Pass thru
Swing thru
Tag the line right
Wheel and deal
Dive thru
Square thru three quarters
Left allemande

Heads square thru
Eight chain thru
Right and left thru
Ladies chain
Eight chain six
Right and left thru
Ladies chain
Eight chain four
Right and left thru
Ladies chain
Eight chain two
Right and left thru
Ladies chain
With the lady in front
Left allemande

THE AMERICAN SQUARE DANCE SOCIETY

DEVOTED TO THE PROTECTION promotion and perpetuation of this activity, the Society was formed a number of years ago as a service organization – a natural offshoot of Sets in Order magazine which was first issued in November, 1948. Today members of SIOASDS enjoy this hobby in all of the United States, all of the Canadian Provinces and in more than fifty countries overseas, including, among others, Great Britain, Germany, Japan, Holland, Australia, New Zealand and Saudi Arabia. Square dancers who are enthusiastically involved in this hobby are invited to find out more about the Society, the official monthly magazine SQUARE DANCING, and the many advantages of membership. For information for yourself or for a friend, write to The American Square Dance Society, 462 North Robertson Blvd., Los Angeles, California 90048.

MAC

McCULLAR

Mac McCullar's involvement in square dancing came in 1954 when he completed a beginners' course. Later he began to call and has taught a minimum of two classes every year since 1955. Mac teaches and calls an average of 165-170 nights a year, traveling throughout the State of California on weekends and beyond that during vacations. Further involvement with square dancing comes with his ownership of Scope Records and Sunny Hills Recordings and he has 15 records to his credit. A knowledge of music and many years behind the mike have helped immeasurably in the production of square dance records. Mac has served in official capacities with the Central Coast Callers Association, a group he helped organize. He also helped organize the popular Square Affair, an annual weekend sponsored by both caller and dancer associations. Mac has served as club caller for 21 years with one club and 11 years with another. "Lucky me," says Mac. His family is all girls; his wife, Connie, and his three married daughters are all square dancers and so can understand Dad's devotion to his square dance hobby.

Side ladies chain
Same ladies chain right
Two and four square thru
Right and left thru
Star thru
Pass thru
Bend the line
Pass thru
California twirl
Star thru
Right and left thru
Rollaway half sashay
U turn back
Allemande left

One and three flutter wheel
Curlique
Walk and dodge
Do sa do
Recycle
Sweep a quarter
Slide thru
Curlique
Swing thru
Recycle
Do sa do
Walk and dodge
Partner trade
Right and left thru
Slide thru
Do sa do to an ocean wave
Recycle
Sweep a quarter
And a quarter more
Left allemande

Heads square thru
Curlique
Ends fold
Peel off
Left allemande
Promenade
Heads wheel around
Curlique
All eight circulate
Cast off three quarters
Swing thru
Pass thru
Wheel and deal
Centers pass thru
Left allemande

Heads lead to the right
Circle to a line
Pass thru
Tag the line
Cloverleaf
Centers pass thru
Swing thru
Men trade
Wheel and deal
Double pass thru
Peel off
Centers flutter wheel
Ends star thru
Left allemande

Heads square thru
Do sa do to a wave
Recycle
Curlique
Walk and dodge
Partner trade
Pass thru
Wheel and deal
Pass thru
Do sa do to an ocean wave
Recycle
Allemande left

Head ladies chain
Two and four half square thru
Spin chain thru
Girls circulate twice
Do sa do to an ocean wave
Boys cross run
Make a left hand wave
Left spin chain thru
Girls circulate twice
Do sa do to an ocean wave
Boys cross run
Spin chain thru
Girls circulate twice
Do sa do to an ocean wave
Boys cross run
Allemande left

Heads square thru
Swing thru
Boys run
Lockit
Wheel and deal
Pass the ocean
Lockit
Swing thru
Boys run
Lockit
Ferris wheel
Centers curlique
Allemande left

Heads curlique
Walk and dodge
Curlique
Walk and dodge
Bend the line
Pass the ocean
Spin chain thru
Swing thru
Recycle
Pass thru
Trade by
Swing thru
Recycle
Curlique
Walk and dodge
Girls run right
Scoot back
Walk and dodge
Partner trade
Pass the ocean
Two ladies trade
Recycle
Allemande left

Heads step to a wave
Recycle
Sweep a quarter
Pass thru
Slide thru
Pass the ocean
Recycle
Veer left
Two ladies trade
Wheel and deal
Sweep a quarter
And a quarter more
Allemande left

LAFI

MILLER

In early 1950, after Lafi Miller had spent an evening with one square in a friend's home helping the dancers to execute some of the calls, one of the ladies in attendance decided that he should be teaching classes. Without Lafi's knowledge the lady arranged for a hall, registered eight squares of potential dancers and then notified Lafi of his new avocation. Having never called a tip and having never had any interest in teaching, Lafi found this to be a rather traumatic experience. At this time it was difficult to find printed calls and information and callers were very protective of their material. The real challenge, however, was learning fast enough to stay ahead of those in the class. In 1959 the Millers opened Miller Manor Dance Studio where all forms of dance, including square, round and ballroom dancing are taught. Before the dance studio was opened Lafi called for numerous clubs, taught dancing on the summer session staff at Colorado State University, and was on the staff at Peaceful Valley. Now he is club caller for Fort Collinaders Square Dance Club which meets at Miller Manor twice each month. During the day Jo manages the studio and Lafi is kept busy as manager of buildings and grounds at Colorado State University.

Heads curlique
Boys run
Split two and line up four
Pass thru
The ends duck in
Turn thru
Left turn thru the outside two
Pass thru
Centers in
Cast off three quarters
Pass thru
The ends duck in
Turn thru
Left turn thru the outside two
Pass thru
Centers in
Cast off three quarters
Left allemande

Heads swing thru
Spin the top
Do sa do
Pass thru
Swing thru
Spin the top
Do sa do
Right and left thru
Star thru
Dive thru
Square thru three quarters
Left allemande

Heads square thru
Do sa do the corner
Curlique (check your lines)
Swing thru
Centers run
Wheel and deal
Box the gnat
Do sa do
Curlique (Check your lines)
Swing thru
Boys run
Wheel and deal
Left allemande

Head ladies chain
Then rollaway
Star thru
Pass thru
Circle to a line of four
Pass thru
Tag the line
Then cloverleaf
Double pass thru
Centers in
Cast off three quarters
Box the gnat
Right and left thru
Slide thru
Star thru
Pass thru
Wheel and deal
Center two star thru
You two lead right
Left allemande

Sides turn thru to face out
Separate go around one
In middle do a left turn thru
Swing thru with outside two
Men run
Men circulate double
Girls circulate once
Wheel and deal
Square thru but on the
Third hand swing thru
Men run
Men circulate double
Girls circulate once
Wheel and deal
Dive thru
Square thru three quarters
Left allemande

Heads curlique
Walk and dodge
Circle four to a line of four
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal (ladies in front)
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal (don't change a thing)
Double pass thru
Centers in
Cast off three quarters
Go forward and back
Wheel and deal
First couple go left
Next one right
Right and left thru
Two ladies chain
Do sa do to an ocean wave
Girls turn back
Wheel and deal
Left allemande

Promenade the corner
Back out circle eight
Four ladies chain
Heads pass thru
Separate around one
In middle box the gnat
Pull by
Split the sides
Go around one to line of four
Pass thru
Wheel and deal
Double pass thru
Ladies arch
Then substitute
Men turn back
Star thru
Promenade

Sides square thru
Do so do to an ocean wave
Boys trade
Girls trade
Right and left thru
Dive thru
Pass thru
Do sa do to an ocean wave
Boys trade
Girls trade
Right and left thru
Dive thru
Pass thru
Left allemande

Sides half square thru
Right and left thru
Swing thru
Men run
Couples circulate
Wheel and deal
Swing thru
Men run
Couples circulate
Wheel and deal
Dive thru
Pass thru
Left allemande

Do paso to a thar star
Shoot that star to the next and promenade
Heads wheel around
Right and left thru
Star thru
Dive thru
Swing thru in the center
Men trade
Turn thru with partner
Left allemande

Four ladies star right three quarters round
Roll promenade and don't stop
Heads wheel around and star thru
Dive in and
Square thru four hands (stay facing out)
The other two star thru
California twirl
Centers in
Cast off three quarters
Pass thru
Cast off three quarters
Star thru
And zoom
Square thru three quarters
Left allemande

Sides swing thru
Star thru
Circle to a line
Pass thru
Tag the line left
Couples circulate
Wheel and deal

Swing thru
Men run
Right and left thru
Pass thru
Wheel and deal
Center two slide thru
Curlique
Same two walk and dodge
Left allemande

TAKATOSHI

OZAKI

Tac was born in Tokyo and graduated from Waseda University with a degree of commerce. Married to Katsuko in 1969, the couple has two daughters. Tac learned of a beginners' class in square dancing through a newspaper ad and found the activity so interesting he decided he would like to learn to call. After attending some callers' clinics, he started calling and joined the Tokyo Square Dance Callers Association in 1965. The association holds jamborees and parties for foreign square dance groups and conventions. In these activities Tac became busy acting as a liaison officer in assisting both foreigners and Japanese to find square dancing in Japan. Tac now calls for one American club and one Japanese club weekly. He explains that calling is not a full time profession in Japan and most of his time is devoted to his work as assistant manager of the Tokyo Office of Maryland Port Administration. Although he cannot spend more time in square dance activities, he hopes to be able to be a "bridge" to square dancing. The ever-increasing popularity of the activity in Japan is most encouraging to Tac.

Heads flutter wheel
Sides dixie style to a wave
Heads rollaway
Centers trade the wave
Scoot back
Clover and fan the top
Extend your tag
Trade and roll
Slide thru
Cast off three quarters
Centers pass thru
Outsides fold
Right and left grand

Allemande left, alamo style
Heads scoot back
Sides scoot back
Heads walk and dodge
Sides walk and dodge
Heads chase right
Sides chase right
Heads scoot back
Sides scoot back
Heads walk and dodge
Sides walk and dodge
All U turn back
Left allemande

Four ladies chain three quarters
Catch'er by the left, do pa so
Allemande thar
Shoot the star
Heads go three, sides go two
Dixie grand, right, left, right
Left allemande
Wrongway grand
Curlique
Left allemande

Head ladies chain
 Heads slide thru
 Pass thru
 Curlique
 Walk and dodge
 Walkers run
 Scoot back
 Arch in the middle
 Ends duck thru
 U turn back
 Curlique
 Arch in the middle
 Ends duck thru
 U turn back
 Curlique
 Scoot back
 Boys run
 Lines pass thru
 Wheel and deal
 Double pass thru
 Boys run
 Triple scoop
 Split basic peel off
 Wheel and deal
 Star thru
 Cast off three quarters
 Cross trail thru
 Left allemande

Sides curlique
 Walk and dodge
 Circle half to a two-faced line
 Ferris wheel
 Double pass thru
 Track II
 Swing thru
 Recycle
 Pass the ocean
 Center four swing thru
 All the boys run
 Big tag the line half way
 Coordinate
 Couples circulate
 Centers trade, cast off
 Three quarters around the ends
 Cross trail thru
 Left allemande

Head ladies chain
 Sides half square thru
 Square thru
 Sides go four heads go three
 Sides chase right
 Single hinge, heads trade
 Scoot back, extend your tag
 Outsidess U turn back
 Eight chain thru
 Sides go four heads go three
 Peel off, pass thru
 Half tag trade and roll
 Square thru
 Girls go four boys go three
 Girls chase right
 Single hinge
 Boys trade, scoot back
 Extend your tag
 Outsidess U turn back
 Star thru, couples circulate
 Wheel and deal, pass thru
 Left allemande

Side ladies chain three quarters
 Rollaway
 Lonesome gents pass thru
 Turn to the right, around three
 Lines pass thru
 Tag the line
 Track II
 Swing thru
 Spin chain thru
 Ends circulate double
 Swing thru

Boys run
 Lines pass thru
 Bend the line
 Two ladies chain
 Fan the top
 Pass to the center
 Curlique
 Left allemande

Heads half square thru
 Sides whirlaway
 Pass thru
 Chase right
 Coordinate
 Half tag trade and roll
 Pass the ocean
 Boys run
 Big tag the line half way
 Transfer the column
 Swing thru
 Recycle
 Pass the ocean
 Boys run
 Big tag the line half way
 Face right
 Left allemande

Heads half square thru
 Square thru
 Heads go four sides go three
 All clover leaf, circle right
 Boys pass thru, both turn left
 First round two, next round one
 Lines pass thru
 Wheel and deal
 Centers pass thru
 Left allemande
 Wrongway grand
 Box the gnat
 Promenade, don't slow down
 Sides tag the line
 Boys face right, girls face left
 Find your corner
 Left allemande

Sides ladies chain
 Side gents and corners up and back
 Box the gnat
 Pull'er by, go around one
 Lines pass thru
 Arch in the middle
 Ends duck thru
 Swing thru
 Outsidess rollaway
 Scoot back
 Clover and spin the top
 Step thru
 Slide thru
 Centers square thru three hands
 Ends cross fold
 Pass thru
 Trade by
 Boys pass thru
 Girls U turn back
 Clover and pass the ocean
 Bow to the partner

Head ladies chain
 Allemande left, alamo style
 Swing thru
 Heads go three sides go two
 Boys walk and dodge
 Girls scoot back (by left)
 Boys chase right
 Girls walk and dodge
 Boys scoot back
 Girls chase right
 Swing thru
 Girls go three boys go two
 Left allemande

Heads pass the ocean
 Scoot back
 Clover and single hinge

Centers walk and dodge
 Square thru four hands
 Half tag trade and roll
 Slide thru
 Cast off three quarters
 Ends square thru outside
 Centers trade and square thru
 , inside, everybody four hands
 Centers in
 Cast off three quarters
 Dixie chain
 Ladies left, gents right
 Left allemande

KENN REID

A former Canadian, Kenn Reid became interested in square dancing during his senior year at El Cajon, California, High School. About a year after completing a beginners' class he picked up a mike and started what he thought would be just a hobby. Following high school Kenn was employed at one of the local banking firms until 1963. During this time he called for five local square dance clubs. About this time he decided to devote full time to his calling. Kenn's calling career was interrupted for four years when he served in the United States Air Force. The last three years of this duty were spent in Europe where he called for four military clubs and a round dance group. He was Director of Training for the European Callers' and Teachers' Association and highlights of his overseas duty include festival weekends in France, Germany, Holland and England. Returning to San Diego upon completion of his military duty, Kenn picked up where he had left off. He currently calls for four clubs, conducts three workshops, teaches three beginners' classes each year and tours the Southern California area calling for various clubs and organizations. He also teaches round dancing and cues all the rounds at his dances.

Sides right and left thru
 Sides roll a half sashay
 Heads square thru four hands around
 Step to an ocean wave
 Swing thru
 Cast off three quarters
 Ends circulate
 Centers trade
 Boys run right
 Bend the line
 Star thru
 Dive thru
 Pass thru
 Star thru
 Right and left thru
 Pass thru
 Wheel and deal
 Zoom
 New centers pass thru
 Swing thru
 Turn thru
 Left allemande

Heads pass thru
 Separate around one to a line
 Star thru
 Double pass thru
 First couple left
 Second couple right
 Right and left thru
 Dixie style to an ocean wave
 Boys trade
 Boys cross run
 Girls trade
 Recycle
 Left allemande

Heads half square thru
 Swing thru
 Boys run right
 Couples circulate
 Bend the line
 Right and left thru
 Pass thru
 Tag the line
 Leaders U turn back
 Step to an ocean wave
 Recycle
 Right and left thru
 Dive thru
 Square thru three quarters
 Left allemande

Heads promenade halfway around

Star thru
 Pass thru
 Swing thru
 Boys run
 Wheel and deal
 Sweep a quarter
 Right and left thru
 Pass thru
 Tag the line
 Leaders U turn back
 Make an ocean wave
 Recycle
 Left allemande

Sides star thru
 Double pass thru
 Centers in
 Cast off three quarters
 Curlique
 Transfer the column
 Boys run right
 Right and left thru
 Star thru
 Dive thru
 Pass thru
 Swing thru
 Split circulate
 Split circulate again
 Recycle
 Right and left thru
 Dive thru
 Pass thru
 Left allemande

Four ladies chain three quarters

Heads lead right
 Circle to a line
 Right and left thru
 Star thru
 Veer to the left
 Ferris wheel
 Centers pass thru
 Single circle to an ocean wave
 Boys trade
 Split circulate
 Split circulate again
 Swing thru
 Boys run
 Bend the line
 Star thru
 Dive thru
 Square thru three quarters
 Left allemande

Four ladies chain three quarters

Sides right and left thru
 Heads square thru
 Curlique
 Split circulate
 Boys run right
 Right and left thru
 Star thru
 Veer to the left
 Couples circulate
 Bend the line
 Curlique
 Coordinate
 Bend the line
 Star thru
 Dive thru
 Square thru three quarters
 Left allemande

Heads square thru four hands around
 Star thru
 Right and left thru
 Dixie style to an ocean wave
 Boys trade
 Boys cross run
 Recycle
 Right and left thru
 Pass to the center
 Centers square thru three quarters
 Left allemande

Heads star thru
 Double pass thru
 Centers in
 Cast off three quarters
 Star thru
 Centers square thru three quarters
 Step to an ocean wave
 Girls trade
 Recycle
 Right and left thru
 Dive thru
 Pass thru
 Curlique
 Walk and dodge
 Partners trade
 Star thru
 Veer to the left
 Bend the line
 Star thru
 Pass to the center
 Centers pass thru
 Left allemande

Side ladies chain right
 Heads right and left thru
 Sides square thru four hands around
 Right and left thru
 Veer to the left
 Ferris wheel
 Centers pass thru
 Couples veer to the left
 Ferris wheel
 Centers pass thru
 Right and left thru
 Swing thru
 Girls circulate
 Boys trade
 Boys run right
 Bend the line
 Right and left thru
 Star thru
 Dive thru
 Swing thru in the center
 Turn thru
 Left allemande

Heads lead right
 Veer to the left
 Couples circulate
 Bend the line
 Right and left thru
 Pass thru
 Wheel and deal
 Center four pass thru
 Swing thru
 Cast off three quarters
 Split circulate
 Boys run
 Right and left thru
 Curlique
 Coordinate
 Half tag
 Trade and roll
 Right and left thru
 Dive thru
 Pass thru
 Star thru
 Pass thru
 Tag the line
 Leaders U turn back
 Star thru
 Slide thru
 Left allemande

STEW

SHACKLETTE

Stew Shacklette's first experience at teaching came when he was asked to teach a group of teenagers to square dance on roller skates. After working with the group for some time he began calling for them during the year prior to beginning his college education at Western Kentucky University. While at Western Stew was able to gain more experience by teaching square dancing through the student teaching program. In 1951 Stew joined the Navy and was sent to San Diego, California, where he met Harold Lindsey and Bob Shepard, callers in the area who took him under their wing and helped him to become a better caller. In 1957 Stew returned to Kentucky where he helped form the Kentucky Callers Association. He calls for three clubs regularly, has an advanced club in addition to the folk dance group and participates in festivals and weekends in the Eastern and Mid-Western United States. Stew is employed by the Department of the Army as an Educational Specialist and is presently serving as Chief of the Instructional Design Team, with responsibility to self-pace instruction in the Armor School at Fort Knox.

Heads curlique

Boys run
 Heads partner tag
 Heads partner trade
 Pass the ocean
 Step thru
 Veer to the left
 Tag the line left
 Wheel and deal
 Pass the ocean
 Lock it
 Swing thru
 Boys trade
 Box the gnat
 Change hands
 Left allemande

Heads square thru

Swing thru
 Boys run
 Tag the line left
 Ferris wheel
 Step to a wave
 Recycle and one quarter more
 Star thru
 California twirl
 Swing thru
 Boys run
 Tag the line left
 Wheel and deal
 Square thru three quarters
 Trade by
 Left allemande

One and three square thru

Do sa do to a wave
 Girls walk and dodge
 Destroy the line
 Swing thru
 Boys walk and dodge
 Destroy the line
 Sweep a quarter more
 Star thru
 Trade by
 Circle half
 Veer left to two-faced line
 Tag the line left
 Wheel and deal
 Square thru five hands
 Trade by
 Left allemande

Two and four lead right
 Circle to a line
 Pass the ocean
 Split circulate
 Swing thru
 Boys run
 Pass the ocean
 Fan the top
 Recycle
 Sweep one quarter more
 Slide thru
 Cross trail
 Left allemande

Heads flutter wheel
 Square thru
 Circle to a line
 Pass thru
 Heads partner trade
 Ferris wheel
 Double pass thru
 Centers in
 Cast off three quarters
 Pass thru
 Bend the line
 Pass thru
 Boys partner trade
 Ferris wheel
 Boys pass thru
 Swing thru
 Centers trade
 Boys run
 Partner trade
 Star thru
 Square thru three quarters
 Left allemande

Heads flutter wheel
 Star thru
 California twirl
 Circle half
 Veer left to two-faced line
 Circulate
 Bend the line
 Step to a wave
 Swing thru
 Spin the top
 Swing thru
 Boys trade
 Boys run
 Tag the line in
 Step to a wave
 Swing thru
 Spin the top
 Swing thru
 Centers trade
 Boys run
 Bend the line
 Pass the ocean
 Step thru
 Left allemande

Allemande left alamo style
 Girls run left
 Girls run right
 Boys run left
 Boys run right
 By the right
 Cast off three quarters
 Slip the clutch
 Left allemande

Sides pass the ocean
 Men trade
 Ladies trade
 Step thru
 Swing thru
 Spin chain the gears
 Men run
 Wheel and deal
 Square thru five hands
 Trade by
 Left allemande

Heads flutter wheel
 Half square thru
 Circle half
 Veer left to two-faced line
 Circulate once
 Bend the line
 Curlique
 Coordinate
 Bend the line

Star thru
 Dive thru
 Swing thru
 Boys trade
 Turn thru
 Left allemande
 Allemande left alamo style
 Boys run right
 Boys run left
 Girls run right
 Girls run left
 By the left
 Cast off three quarters
 Slip the clutch
 Right and left grand

Sides right and left thru
 Slide thru
 Pass thru
 Do sa do to a wave
 Spin the top
 Cast off three quarters
 Coordinate
 Wheel and deal
 Eight chain four
 Square thru three quarters
 Trade by
 Curlique
 Girls run
 Star thru
 Trade by
 Square thru three quarters
 Left allemande
 Sides lead right
 Circle to a line
 Pass the ocean
 Recycle
 Veer left to a two-faced line
 Ferris wheel
 Centers pass thru
 Circle to a line
 Pass the ocean
 Swing thru
 Boys trade
 Boys run
 Ferris wheel
 Centers sweep one quarter more
 Left allemande

JIM SCHNABEL

Jim and "Sam" Schnabel took a series of eight lessons from Pat Paterick in 1953 and three years later Jim began calling in Paris, France, where he was stationed as an Army officer, under the tutelage of Joe O'Leary. The Schnabels returned to Washington, D.C. in 1960; Jim retired from the Army in 1964 and since that time has been employed in the Pentagon as an historian and writer. His published history, "Policy and Direction," is considered the authoritative and definitive work on the U.S. Army in the Korean War. Jim and Elaine have been active members of the area square dance community since 1960. He presently calls for four clubs, has taught beginner's classes each year since 1956 and conducts advanced workshops each summer. He has been a staff caller at the Richmond, Natural Bridge, and Fredericksburg Festivals and

a member of the calling staff of the Washington Fall Cotillion since its inception. Jim writes a column for Calls 'n Cues, has written several articles for SQUARE DANCING magazine and has also authored one of the chapters for the Callers' Textbook.

Sides spin the top
 Turn thru
 Swing thru
 Boys run
 Bend the line
 Spin the top
 Turn thru
 Centers pass thru
 Centers in
 Cast off three quarters
 Spin the top
 Turn thru
 Centers pass thru
 Centers in
 Cast off three quarters
 Spin the top
 Turn thru
 Centers pass thru
 Centers in
 Cast off three quarters
 Spin the top
 Turn thru
 Centers pass thru
 Centers in
 Cast off three quarters
 Spin the top
 Turn thru
 Centers pass thru
 Centers in
 Cast off three quarters
 Curlique
 Single file circulate double
 Boys run
 Left allemande

Heads right and left thru
 Cross trail thru
 Separate
 Go around one
 Line up four
 Right and left thru
 Pass the ocean
 Scoot back
 Boys trade
 Boys run
 Couples scoot back
 Couples trade
 Wheel and deal
 Right and left thru
 Pass thru
 Trade by
 Slide thru
 Spin the top
 Boys run
 Couples scoot back
 Couples trade
 Wheel and deal
 Right and left thru
 Pass thru
 Trade by
 Left allemande

Heads do sa do to an ocean wave
 Recycle
 Curlique
 Wall and dodge
 Step to a wave
 Scoot back
 Boys trade
 Split circulate
 Swing thru
 Split circulate
 Swing thru
 Split circulate
 Swing thru
 Boys run
 Couples circulate
 Wheel and deal
 Right and left thru
 Flutter wheel
 Sweep a quarter
 Pass thru
 Bend the line
 Barge thru
 Left allemande

Heads rollaway a half sashay
 Pass thru
 Partner trade
 Star thru
 Right and left thru
 Swing thru
 Boys trade
 Box the gnat
 Right and left thru
 Square thru three quarters
 Trade by
 Spin chain the gears
 Scoot back
 Boys run
 Bend the line
 Slide thru
 Pass to the center
 Star thru
 Left allemande

Heads spin the top
 Fan the top
 Star thru
 California twirl
 Pass thru
 Do sa do to an ocean wave
 Scoot back
 Boys trade
 Scoot back
 All eight circulate
 Swing thru
 Boys trade
 Scoot back
 All eight circulate
 Swing thru
 Scoot back
 Left allemande

Sides curlique
 Walk and dodge
 Curlique
 Split circulate
 Boys run
 Step to a wave
 Recycle
 Right and left thru
 Star thru
 Pass thru
 Trade by
 Swing thru
 Spin the top
 Right and left thru
 Pass thru
 Bend the line
 Flutter wheel
 Right and left thru
 Square thru four hands
 Trade by
 Right and left thru
 Square thru three quarters
 Left allemande

Heads lead right
 Star thru
 Do sa do to ocean wave
 Recycle
 Curlique
 Coordinate
 Bend the line
 Pass thru
 Bend the line
 Pass the ocean
 Spin chain thru
 Ends circulate double
 Boys run
 Bend the line
 Pass thru
 Wheel and deal
 Centers slide thru
 Curlique
 Walk and dodge
 Star thru
 Tag the line in
 Star thru
 Left allemande

Heads flutter wheel
 Sweep a quarter
 Pass thru
 Circle to a two-faced line
 Wheel and deal
 Pass thru
 Trade by
 Circle to a two-faced line
 Wheel and deal
 Pass thru
 Trade by
 Circle to a two-faced line
 Wheel and deal
 Pass thru
 Trade by
 Circle to a two-faced line
 Wheel and deal
 Pass thru
 Trade by
 Left allemande

GLENN

TURPIN

For Glenn and Tommie Turpin square dancing is a way of life and has been for over ten years. Glenn finds time to call and conduct classes for two clubs and to travel nationally every chance he gets, while holding down a full time job with a utility company in Arkansas. Festivals, special weekends, workshops, and callers' seminars take the remainder of this busy caller's square dancing time. Tommie is usually seen right at his side, wherever that may be. She, too, holds her own in the business world as a Real Estate Broker and Public Accountant. Glenn's career in calling began after a move from Memphis, Tennessee, where square dancing abounds, to Lepanto where there was no dancing at all. With a used PA system and four couples, the first club in Lepanto was formed. Now the area is an ever-growing metropolis of busy square dance clubs. Glenn and Tommie are members of CALLERLAB and are LEGACY trustees. Dedicated to this activity, Glenn has put forth great effort for the relaxation and enjoyment of others.

Sides curlique
 Hinge
 Lockit
 Turn thru
 Left turn thru
 Back to center and turn thru
 Peel off
 Star thru
 Right and left thru
 Pass to the center
 Zoom
 Square thru three quarters
 Allemande left

Sides square thru
 Circle four halfway
 Veer left to a two-faced line
 Ferris wheel
 Centers sweep a quarter
 Star thru
 Pass thru
 Circle to a line of four
 Curlique
 Circulate two positions
 Cast right three quarters
 Fan the top
 Swing thru
 Boys run
 Bend the line
 Right and left thru
 Roll a half sashay
 Slide thru
 Allemande left

Two and four spin the top
 Boys run
 Wheel and deal
 Pass thru
 Swing thru
 Scoot back
 Fan the top
 Right and left thru
 Roll a half sashay
 Star thru
 Trade by
 Slide thru
 Spin the top
 Scoot back
 Fan the top
 Right and left thru
 Slide thru
 Pass thru
 Trade by
 Curlique
 Scoot back
 Allemande left

Heads roll a half sashay

Curlique
 Boys run
 Pass thru
 Swing thru
 Curlique
 Hinge
 Lockit
 Swing thru
 Curlique
 Hinge
 Lockit
 All eight circulate
 Swing thru
 Girls trade
 Boys run
 Bend the line
 Curlique
 Coordinate
 Wheel and deal
 Swing thru
 Turn thru
 Allemande left

Heads right and left thru
 Square thru
But on the third hand curlique
 Boys run
 Pass thru
 Girls zoom
 Boys fold
 Right and left thru
 Roll a half sashay
 Pass thru
 Boys zoom
 Girls fold
 Swing thru
 Right and left thru
 Star thru
 Square thru
 Boys zoom
 Girls fold
 Allemande left

Sides flutter wheel
 Curlique
 Walk and dodge
 Curlique
 Split circulate
 Boys run
 Star thru
 Right and left thru
 Pass to the center
 Girls only zoom
 Centers square thru
But on the third hand curlique
 Box circulate
 Boys run
 Curlique
 Walk and dodge
 Allemande left

One and three swing thru
Box the gnat
Right and left thru
Square thru
Swing thru
Box the gnat
Make a wave
Recycle
Slide thru
Spin the top
Boys run
Couples circulate
Wheel and deal
Swing thru
Box the gnat
Right and left thru
Eight chain one
Left allemande

Sides pass thru
Partner tag
Swing thru
Boys trade
Boys circulate
Boys run
Couples circulate
Wheel and deal
Sweep a quarter
Pass thru
Tag the line
Centers in
Cast off three quarters
Curlique
Transfer the column
Split circulate
Swing thru
Boys run
Bend the line
Pass thru
Partner tag
Allemande left

Heads curlique
Girls run
Swing thru
Recycle
Sweep a quarter
Curlique
Walk and dodge
Curlique
Cast right three quarters
Lockit
Swing thru
Recycle
Star thru
Trade by
Curlique
Cast right three quarters
Lockit
Swing thru
Recycle
Star thru
Trade by
Left allemande

Heads roll a half sashay
Curlique
Girls run
Swing thru
Girls fold
Boys slide thru
Boys walk and dodge
Boys partner trade
Boys square thru
Curlique
Swing thru
Boys run
Bend the line
Pass thru
Partner tag
Allemande left

Heads right and left thru
Ladies lead dixie style
Ocean wave
Boys cross run
Girls trade
Recycle
Pass thru
Right and left thru
Ladies lead dixie style
Ocean wave
Boys cross fold
Slide thru
Curlique (make a wave)

Recycle
Swing thru
Boys run
Right and left thru
Curlique
Coordinate
Bend the line
Star thru
Swing thru
Boys run
Half tag left
Allemande left

COLLECTIONS and DRILLS

A LONG WITH THE MANY single titled dances run in the workshop each month, come collections of material from some of the more prolific dance authors. These we group into sections as you see them here. Some of these are "shorties," others present a theme or idea for drills or practice material. You'll find over 160 samples in this section. Some use specific themes; others are random drills.

Bill Armstrong
Los Angeles, California

Head ladies chain right
One face two, three face four
One and two right and left thru
Three and four star thru
One and two spin the top
Three and four swing thru
One and two, three and four
Go right and left grand

Sides star thru, pass thru
Right and left thru
Dive thru, box the gnat
Slide thru, partner trade
Left allemande

Heads star thru
Veer left to a two-faced line
Wheel and deal, pass thru
Slide thru, star thru
Veer left to a two-faced line
Bend the line, star thru
Veer left to a two-faced line
Bend the line, pass thru
Wheel and deal, center four star thru
Then pass thru
Cloverleaf, new centers pass thru
Box the gnat, make a wave
Swing thru, right and left thru
Left allemande

Sides lead right, circle to a line
Right and left thru, pass thru
Wheel and deal, substitute
Right and left thru
Sweep a quarter
Left allemande

Heads lead right and
Circle four, make a line
Ends only star thru
Same two pass thru, U turn back
Half square thru
Go right and left grand

Sides lead right and
Circle four to a line
Ends only star thru
Same two rollaway
Square thru four hands
Partner right, right and left grand

Heads lead right circle to a line
Just the ends star thru
Center two fold the girl
Star thru, right and left thru
Star thru, just the ends star thru
Center two fold the girl
Star thru, right and left thru
Eight chain one, left allemande

Sides square thru
Everybody fold a girl, star thru
Right and left thru
Just the ends star thru
Center two fold the boy
Star thru, right and left thru
Box the gnat
Grand right and left

Sides box the gnat, slide thru
Box the gnat, slide thru
Bend the line
Right and left thru, box the gnat
Left allemande

Heads star thru, pass thru
Star thru, bend the line
Slide thru, box the gnat
Slide thru, bend the line
Just the ends box the gnat
Bend the line
Just the ends box the gnat
Bend the line, left allemande

Sides square thru, split two
Around one to a line of four
Forward eight and curlique
Men run, right and left thru
Dive thru then
Square thru three quarters
Left allemande

Heads square thru
 Do sa do to an ocean wave
 Walk and dodge, ends trade
 Tag the line, men face in
 Girls face out, walk and dodge
 Walkers run, dodgers trade
 Right and left thru
 Pass thru, wheel and deal
 Center four square thru three quarters
 Left allemande

Heads slide thru, box the gnat
 Slide thru
 Separate around one into the middle
 Right and left thru
 Slide thru
 Box the gnat, slide thru
 Right and left thru
 Slide thru, box the gnat
 Left allemande

Heads double swing thru
 Sides divide and star thru
 With the one you face star thru
 Right and left thru
 Fold the girl, star thru
 Promenade and don't slow down
 Heads wheel around
 Everybody fold the girl
 With that girl left allemande

Heads right and left thru
 Swing thru, half swing thru
 Right and left thru, square thru
 Circle four to a line
 Pass thru, wheel and deal
 Centers swing thru, half swing thru
 Right and left thru
 Square thru three quarters
 Left allemande

Sides right and left thru
 Swing thru, half swing thru
 Right and left thru, square thru
 Circle four to a line, swing thru
 Half swing thru
 Right and left thru
 Swing thru, half swing thru
 Right and left thru
 Left allemande

Fred Bailey
Rush City, Minnesota

Heads half sashay, star thru
 Do sa do, slide thru
 Spin the top, boys run
 Half tag, trade and roll
 Slide thru, square thru
 Trade by, left allemande

Sides pass thru, U turn back
 Heads reverse the flutter wheel
 Heads lead right, circle to a line
 Pass thru then
 Half tag, trade and roll
 Left allemande

Promenade, sides wheel around
 Heads only California twirl
 Half tag, trade and roll
 Reverse flutter wheel
 Pass thru, left allemande

Head gents corner girl
 Star thru the opposite two
 Circle up four
 Ladies break to a line
 Half tag, trade and roll
 Turn thru, left allemande

Heads square thru, then slide thru
 Curlique, circulate two spots
 Boys run, trade by
 Pass thru, trade by again
 Allemande left

Heads step forward, spin the top
 Turn thru, step to a wave
 Recycle, spin chain thru
 Girls circulate, turn thru
 Left allemande

Sides lead right, pass thru
 Clover and slide thru
 Left square thru three quarters
 Swing thru, boys run
 Couples circulate, wheel and deal
 Curlique, walk and dodge
 Bend the line
 *Curlique, circulate three spots
 Boys run, pass to the center
 Curlique, left allemande
 *or

Curlique, circulate two spots
 Coordinate, couples circulate
 Wheel and deal, pass thru
 Clover and flutter wheel
 Square thru (in the middle)
 Pass thru, trade by
 Eight chain one
 Left allemande

Ron Bessette
Grand Prairie, Texas

Heads pass thru, U turn back
 Star thru, pass thru
 U turn back, curlique
 Swing thru, cast off three quarters
 Centers trade, boys run
 Reverse the flutter, pass thru
 Allemande left

Heads pass the ocean
 Lockit, pass thru
 Separate go around two
 Hook onto the ends
 Go forward eight and back
 Star thru, trade by
 Swing thru, boys run
 Half tag, trade
 Finish the tag
 Face right, ferris wheel
 Curlique, allemande left

Heads curlique, walk and dodge
 Circle up four, make a line
 Curlique, circulate one position
 Boys run right, veer left
 Half tag, trade and face
 Allemande left

Heads rollaway half sashay
 Curlique, walk and dodge
 (Boys dodge girls walk)
 (Two guys two girls facing)
 Make a wave, boys trade
 Girls trade, centers trade
 Boys run right around the girl
 Bend the line
 Allemande left

Heads up to middle and come on back
 Make an ocean wave and balance
 Lockit, pass thru
 Circle up four and
 Heads break, make a line
 Go up and back, make an ocean wave
 Balance, lockit
 Pass thru, trade by
 Spin the top, boys run
 Bend the line, allemande left

Heads pass the ocean, pass thru
 Make a wave and balance
 Lockit, pass thru and
 Bend the line, star thru
 Square thru five hands, trade by
 Curlique, walk and dodge
 Bend the line, star thru
 Veer left, girls trade
 Ferris wheel, zoom, centers curlique
 Circulate two times, allemande left

Heads swing thru, boys run
 Tag the line
 Split the outside two go left single file
 Into the middle
 Ladies lead flutter wheel
 Square thru four hands
 Curlique outside two
 Walk and dodge, bend the line
 Curlique, walk and dodge
 Trade by, curlique
 Circulate one position
 Boys run right around the girls
 Pass thru, wheel and deal
 Right and left thru
 Pass thru, eight chain one
 Allemande left

At Your Service—For Square Dancing

HAVING PASSED its 28th birthday in November, 1977, SQUARE DANCING magazine, as the official publication of The American Square Dance Society, is busily involved in helping to build a strong square dance future. Starting out simply as a square dance magazine (*Sets in Order*) in 1948, its functions soon surpassed those of being strictly a publication and *Sets in Order* became instrumental almost from the beginning in the development of leadership, in conducting courses for the training of new callers and in producing clinics for dancers and dancer leaders. In its first ten years the staff created a motion picture on square dancing, published a number of invaluable handbooks on the various phases of American Square Dancing, spread the word about this activity through personal contact in every state and in many countries overseas, pioneered in motion picture and television square dancing and became involved in virtually every phase of this popular recreation.

Now, as a service organization, The American Square Dance Society has plans for its future surpassing anything it has done in the past. A new film, a continuing program of scholarships for aspiring callers, are all on the calendar for the immediate future. Square dancers, callers, teachers, all are invited to relate themselves with this ambitious endeavor to be of service to the activity by becoming a "member" of The Sets in Order American Square Dance Society. Applications for membership (which includes 12 issues of the official publication *SQUARE DANCING*) may be had by writing to The Society, 462 North Robertson Boulevard, Los Angeles, California 90048.

Phil Farmer
Westminster, California

Heads square thru, pass thru
Cloverflo, star thru
Flutter wheel, pass thru
Wheel and deal, substitute
Square thru three quarters
Left allemande

Sides square thru, swing thru
Boys run, wheel and deal
Pass thru, cloverflo
Right and left thru
Dive thru, substitute
Square thru five hands
Left allemande

Ed Fraidenburg
Midland, Michigan

Heads lead right, circle to a line
Flutter wheel, sweep a quarter
Veer left to a two-faced line
Girls trade
All cast off three quarters
Left allemande

Heads square thru, swing thru
Girls circulate, men trade
Girls run, couples circulate
Wheel and deal, swing thru
Men circulate, girls trade
Men run, couples circulate
Wheel and deal, dive thru
Square thru three quarters
Left allemande

Heads lead right, circle to a line
Ends run once and a half
Centers star thru
All cast off three quarters
Ends run once and a half
Centers star thru
Ends run
Left allemande

Heads lead right
Circle to a line, slide thru
Curlique, eight circulate
Swing thru, centers run
Tag the line right
Centers trade
All cast off three quarters
Pass thru, wheel and deal
Flutter wheel, turn thru
Slide thru, pass thru
Left allemande

Heads lead right circle to a line
Pass thru
Centers run once and a half
New centers cloverleaf
Double pass thru, centers in
Cast off three quarters
Ladies in, men sashay
Left allemande

Heads lead right circle to a line
Pass thru, centers run once and a half
New centers cloverleaf
Double pass thru, centers in
Cast off three quarters, pass thru
Centers run once and a half
New centers cloverleaf
Double pass thru, centers in
Cast off three quarters
Left allemande

Heads square thru
Do sa do to an ocean wave
Scoot back, cast off three quarters
Ends circulate, centers trade
Men run, right and left thru
Square thru, trade by
Circle four to a line
Left allemande

Heads lead right, circle to a line
Pass thru, men run
Scoot back, men run, curlique
Single file circulate, men run
Square thru three quarters
Trade by, left allemande

Heads lead right, circle to a line
Spin the top, scoot back
Girls run, tag the line right
Wheel and deal, star thru
Spin the top, scoot back
Girls run, tag the line right
Wheel and deal, star thru
Right and left thru, cross trail
Left allemande

Four ladies chain
Sides right and left thru
Heads square thru four hands
Curlique then
Boys run one and a half and
Circulate, girls one quarter left
Ocean wave, swing thru
Boys run, girls trade
Bend the line, left allemande

Darrell Hedgecock
San Jose, California

Four ladies star right three quarters around
Do paso, gents swing in for allemande thru
Shoot that star
Curlique in the alamo style (gents face out)
Swing thru, gents swing in for wrong way thru
Shoot that star, allemande left
Curlique in alamo style (gents face out)
Swing thru, gents swing in for wrong way thru
Shoot that star, left allemande
Weave that ring, promenade home

Sides promenade halfway, heads curlique
Ladies run right, double pass thru
Cloverleaf, double pass thru
Partner trade and a quarter more
Right and left thru and quarter more
Couples double circulate, wheel and deal
Left spin the top, step thru
Bend the line, spin the top
Ends fold, peel off and a quarter more
Centers pass thru, curlique
Swing thru, star thru
Wheel and deal, square thru three hands
Allemande left

Heads pass thru
Cloverleaf, behind the sides
Double pass thru, peel off
Step to a wave, spin the top
Slide thru, couples circulate
Couples trade, wheel and deal
Dive thru, double pass thru
Centers in and
Cast off three quarters
Slide thru, centers star thru
Back away, left allemande

Heads pass thru
Cloverleaf, behind the sides
Double pass thru, peel off
Step to a wave, spin the top
Slide thru, wheel and deal
Dive thru, double pass thru
Partner trade
Centers flutter wheel
Sweep a quarter, left allemande

Sides pass thru, turn left
Promenade three quarters round
Heads right and left thru full turn
Split those two, separate around one
Lines pass thru, ends turn in
Half square thru, separate around two
Lines pass thru, ends turn in
Square thru three hands
Circle four halfway round
Head gents break to a line
Pass thru, bend the line
Pass thru, California twirl
Left square thru two hands
Left allemande

Head ladies rollaway
Heads half square thru
Slide thru, centers pass thru
Cast off three quarters
Pass thru, wheel and deal
Left square thru three hands
Flutter wheel
Left allemande

Heads star right go full around
Now back by the left
Star promenade your corner
Outside dancers roll back
Promenade the outer track
Right to corner, left to next
For an allemande thru
Shoot that star, one more thru
Go right and left
Forward two for an allemande thru
Shoot that star go full around
Do sa do the lady in front
Same lady star thru
Those facing out separate round just two
Hook on for lines of four
Pass thru, ends turn in
Centers star thru, pass thru
California twirl
Four ladies star right to opposite gent
Do paso, roll promenade
Ladies roll back for right and left grand
Couples promenade

Ladies star left full around
Back by the right
Star promenade your man
Ladies back out, gents swing in
Couples promenade, gents roll back
Promenade the corner girl, ladies roll back
Go right and left and forward two
Gents swing in allemande thru
Slip the clutch, allemande left
Promenade, ladies roll back
Go right and left and forward two
Gents swing in allemande thru
Shoot that star, weave the ring
Do sa do, promenade

Heads swing thru, centers trade
Star thru, slide thru
Swing thru, centers run
If you wish to California twirl
Bend the line, star thru
Pass thru
If you wish to California twirl
Bend the line, half square thru
If you wish to California twirl
Those facing in partner trade
Peel off, pass thru
Bend the line, star thru
California twirl, double pass thru
Lead couples partner trade
If you wish to turn thru
Ladies run
Those facing out U turn back
Double pass thru, centers in
Cast off three quarters
Pass thru, wheel and deal
Square thru three hands
Left allemande

Ladies star right full around
 Now back by the left
 Curlique and
 Gents swing in for a wrong way thar
 Shoot that star, one more thar
 Go left and right forward two
 Gents swing in for a wrong way thar
 Listen to my yell
 Ladies swing in and
 Gents swing out for new wrong way thar
 Shoot that star
 Gents star left to opposite maiden
 Curlique and
 Ladies swing in for wrong way thar
 Listen to my yell
 Gents swing in and
 Ladies swing out for a wrong way thar
 Shoot that star
 Left allemande and all's well

Circle left
 Ladies center, men sashay
 Circle left that way
 Ladies center, men sashay
 Circle left that way
 Allemande left, allemande right
 Left and right forward two
 Gents swing in wrong way thar
 Shoot that star, left allemande

Sides pass thru, California twirl
 Heads California twirl
 Cross trail around just two
 Lines pass thru, U turn back
 Square thru three hands
 Bend the line, pass thru
 On to the next, star thru
 Right and left thru (center two)
 Pass thru, dive thru
 Square thru three hands
 Left allemande

Four ladies chain three quarters
 All four couples flutter wheel
 Circle left that way, ladies center
 Men sashay, circle left that way
 Ladies center, men sashay
 Allemande left new corner
 Go right and left forward two
 Gents swing in, allemande thar
 Slip the clutch, left allemande

Four ladies chain three quarters round
 Join hands and circle left
 Allemande left like an allemande thar
 Forward two go right and left
 Gents swing in for right hand star
 Slip the clutch, left allemande
 Box the gnat
 Ladies star left full around
 Same man box the gnat hang on
 Right and left grand, promenade home.

Ladies star right full around
 With your partner do paso
 Swing full around
 Go right and left forward two
 Do paso, swing full around
 Go right and left forward two
 Do paso, roll promenade

Four ladies chain three quarters
 Gents star right full around
 Allemande left new corner
 Forward two go right and left
 Do paso, swing full around
 Forward two go right and left
 Gents swing in allemande thar
 Shoot that star
 Forward two go right and left
 Do paso, roll promenade

Four ladies star right to opposite gent
 Do paso, roll promenade
 Gents roll back and go
 Left right forward two
 Gents swing in for wrong way thar
 Shoot that star, left allemande
 Promenade home

WEDNESDAY MORNING SPECIAL
 Heads promenade halfway round
 Four ladies grand chain
 Ladies fold, star thru
 Couples promenade, heads wheel around
 Spin the top, ladies cross fold
 Star thru, California twirl
 Pass thru, wheel and deal
 Double pass thru, peel off
 Left spin the top, centers fold
 Peel off and a quarter more
 Double pass thru, centers in
 Cast off three quarters, centers fold
 Square thru three hands, left allemande

SUNDAY MORNING SPECIAL
 Heads star thru, double pass thru
 Cloverleaf then
 Dixie style to an ocean wave
 Left swing thru, all eight circulate
 Cast off three quarters, centers run
 Couples promenade that way
 Ladies wheel around, slide thru
 Peel off and a quarter more
 Spin the top, slide thru
 Left swing thru, centers run
 Couples promenade all the way home

Heads square thru
 Slide thru, turn thru
 Arch in the middle, ends turn in
 Square thru three hands
 Slide thru, turn thru
 Arch in the middle, ends turn in
 Square thru three hands
 Left allemande

Allemande left in style, promenade
 Gents roll back
 Turn your corner by the left
 Go full around, gents star right
 Now back by the left
 Star promenade your own
 Back out with a full turn around
 Four ladies grand chain
 Walk around left hand lady
 See saw pretty little taw
 Back to corner left hand turn
 Ladies swing in for allemande thar
 Shoot star, forward two
 Allemande left

Four couples promenade
 Gents roll back, allemande left
 Now forward three, ladies swing in
 Wrong way thar, shoot that star
 Left to the next go full around
 Right to next for
 Right and left grand
 Twirl and promenade

Heads left spin the top
 Left turn thru
 Spin the top
 Slide thru, left allemande

Head ladies chain
 Heads left spin the top
 Left turn thru
 Right and left grand wrong way around
 Hang on and the boys swing in
 Wrong way thar, slip the clutch
 Grand right and left

Walk all around your left hand lady
 See saw round your pretty little taw
 Men star right full around
 Allemande left your corner
 Right and left for an allemande thar
 Swing full around
 Ladies center for allemande thar
 Shoot that star, one more thar
 Right and left for an allemande thar
 Swing full around
 Gents center for allemande thar
 Shoot that star, turn thru
 Allemande left in alamo style
 Balance up and back
 Swing thru, box the gnat
 Ladies star left to opposite gent
 Box the gnat and hang on
 Right and left grand
 Promenade home

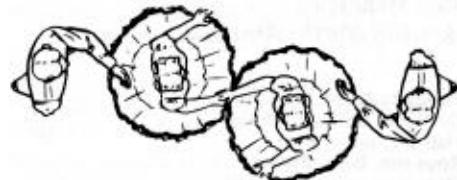
Hayes Herschler
St. Augustine, Florida

Heads square thru
 With the corner slide thru
 Swing thru, spin the top
 Swing thru again, girls trade
 Boys trade, boys run
 Couples circulate, wheel and deal
 Pass thru, trade by
 Slide thru, swing thru
 Spin the top, swing thru again
 Girls trade, boys trade
 Boys run, couples circulate
 Wheel and deal, pass thru
 Trade by, allemande left
 Four ladies chain three quarters
 Heads square thru, slide thru
 Pass thru, tag the line
 Turn in, curlique
 Boys run, right and left thru
 Eight chain four, slide thru
 Pass thru, tag the line
 Turn in, curlique
 Boys run, right and left thru
 Eight chain three
 Allemande left

Glenn Hoferkamp
Lewiston, Idaho

Side ladies chain
 Heads flutter wheel and sweep a quarter
 Double pass thru, track II
 Men circulate, ladies trade
 Swing thru, boys run, wheel and deal
 Veer to the left, couples circulate
 Wheel and deal, slide thru
 Pass thru, allemande left

Four ladies chain three quarters
 Heads lead right, circle half
 Dive thru, all double pass thru
 Track II, right and left thru
 Slide thru, pass thru, wheel and deal
 Double pass thru, track II
 Swing thru, boys run
 Wheel and deal, allemande left



Brian Hotchkies
Dudley, N.S.W., Australia

One and three square thru
Right and left thru
Swing thru and balance there
Recycle,* box the gnat
Change hands, left allemande
or

*Pass thru
Grand right and left

Head ladies lead with dixie style
To an ocean wave, recycle
Pass thru, left allemande

One and three right and left thru
Flutter wheel
Do sa do to an ocean wave
Recycle, cross trail thru
Left allemande

Two and four right and left thru
Do sa do to an ocean wave
Recycle, star thru
Pass thru, right and left thru
Do sa do to an ocean wave
Recycle, star thru
Cross trail thru
Left allemande

Gene McCullough
Oxon Hill, Maryland

Heads curlique and cast off one quarter
Centers trade, ends run
Wheel and deal, fan the top
Centers trade, turn thru
Left allemande

Sides do sa do to ocean wave
Swing half by the right and
New centers run then bend the line
Zoom, new centers partner trade
Pass to the center, swing thru
Girls trade, turn thru
Left allemande

Alex McMurray
Melbourne, Australia

Sides square thru four hands
Swing thru and the boys run
Half tag and scoot back
Spin chain thru, centers run
Half tag and boys circulate
Now the boys run and couples circulate
Wheel and deal, dive thru
Square thru three quarters
Left allemande

Heads star thru, California twirl
Swing thru, boys run
Half tag and scoot back
Swing thru, centers run right
Half tag to an ocean wave
Boys trade, boys run
Wheel and deal
Left allemande

Ron Mennie
Box Hill North, Australia

Heads curlique, boys run
Curlique, walk and dodge
Half tag, swing thru
Boys run, bend the line
Slide thru, allemande left

SWING TOP
Heads flutter wheel, curlique
Walk and dodge, swing thru
Spin the top, spin the top
Swing thru, right and left thru
Dive thru, square thru three quarters
Left allemande

CURLY WALK
Heads curlique, walk and dodge
Circle up four with outside two
Head gents break to a line
Move up and back, curlique
Walk and dodge
Those in middle curlique
Walk and dodge, all eight cross trail
Left allemande

Jerry Murray
Hampshire, England

Heads square thru four hands
Swing thru, boys run
Tag the line right
Wheel and deal
Pass thru, all turn back
Allemande

Heads square thru four hands
Curlique, split circulate once
Catch rights, cast off three quarters
Boys trade, girls fold
Boys U turn back
Allemande left

Gene Pearson
Groves, Texas

Heads right and left thru
Roll a half sashay, spin the top
Recycle, pass thru
Spin chain thru
All eight circulate, boys run
Bend the line, slide thru
Right and left thru
Eight chain five, left allemande

Heads pass the ocean
Girls trade, recycle
Pass thru, swing thru
Recycle, sweep one quarter
Pass thru, partner trade and roll
Swing thru, recycle
Sweep one quarter, pass thru
Partner trade and roll, left allemande

Heads pass the ocean
Girls trade, swing thru
Turn thru, left turn thru
Centers turn thru
Centers in, cast off three quarters
Star thru, trade by
Square thru three quarters, trade by
Left allemande

Heads square thru, swing thru
Boys run, half tag and trade
(Call this portion carefully)
Boys run, right and left thru
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, boys run
Half tag and trade, boys run
Right and left thru, pass thru
Wheel and deal
Double pass thru
Track II, swing thru, boys run
Half tag and trade, boys run
Slide thru, left allemande

Heads pass the ocean
Girls trade, recycle, pass thru
Single circle to an ocean wave
Spin the top, recycle
Right and left thru, pass the ocean
Girls trade, eight circulate
Recycle, pass the ocean
Fan the top, recycle
Swing thru, boys trade
Curlique, boys run, bend the line
Right and left thru, pass thru
Bend the line, pass the ocean
Girls trade, eight circulate
Recycle, right and left thru
Pass to the center
Square thru three quarters
Allemande left

Heads flutter wheel, sweep a quarter
Pass thru, spin chain thru
Boys run, bend the line
Right and left thru, pass the ocean
All eight circulate, swing thru
Girls circulate, boys trade
Boys run, bend the line
Slide thru, square thru three quarters
Trade by, left allemande

Heads spin the top, turn thru
Circle up four
Heads gents break make a line of four
Right and left thru, spin the top
All eight circulate, spin chain thru
Swing thru, girls circulate
Boys trade, boys run
Bend the line, pass thru
Wheel and deal
Centers California twirl
Eight chain one, allemande left

Four ladies chain, heads square thru
Swing thru, boys trade
Swing thru, girls trade
Scoot back, boys trade
Swing thru, all eight circulate
Swing thru, girls trade
Scoot back, boys trade
Swing thru, change hands
Left allemande

Heads swing thru, boys trade
Swing thru, same two square thru
Swing thru, boys trade
Swing thru, scoot back
Boys trade, boys run
Couples circulate, wheel and deal
Pass thru, trade by
Pass thru, left allemande

Heads square thru, swing thru
Boys cross fold
Single circle to an ocean wave
Girls trade, girls run
Tag the line right
Wheel and deal
Right and left thru
Star thru, pass thru
Partner trade and quarter more
Single circle to an ocean wave
Girls trade, girls run
Tag the line right, wheel and deal
Left allemande

Heads right and left thru
Then half sashay
Pass thru, U turn back
Curlique, boys run
Swing thru, boys trade
Swing thru, spin the top
Curlique, boys run
Star thru, fan the top
Split circulate, swing thru
Boys run, slide thru
Left allemande

Heads flutter wheel, square thru
Swing thru, turn thru, trade by
Swing thru, scoot back
Fan the top, right and left thru
Flutter wheel, sweep a quarter
Square thru three quarters
Trade by, swing thru
Scoot back, fan the top
Right and left thru
Flutter wheel, sweep a quarter
Swing thru
Girls trade, turn thru
Left allemande

Heads right and left thru, pass thru
U turn back, curlique, boys run
Pass thru, swing thru, boys trade
Swing thru, spin the top
Curlique, boys run, star thru
Fan the top, split circulate
Swing thru, boys run, slide thru
Left allemande

Heads square thru, swing thru
Boys cross fold
Single circle to a wave
Girls trade, girls run
Tag the line right
Wheel and deal, slide thru
Right and left thru, pass thru
Partner trade and roll
Single circle to a wave
Girls trade, girls run
Tag the line right
Wheel and deal
Left allemande

Heads square thru, swing thru
Boys run, boys circulate
Bend the line, flutter wheel
(Line of four in sequence)

Heads square thru, swing thru
Boys run, boys circulate
Wheel and deal, star thru
(Line of four in sequence)

Heads spin the top, boys run
Wheel and deal, pass thru
Swing thru, boys trade
Swing thru, girls trade
Split circulate, cast off three quarters
Swing thru, girls run
Tag the line right, wheel and deal
Swing thru, boys trade
Bend the line
Star thru, California twirl
Flutter wheel, sweep a quarter
Left allemande

Heads spin the top, swing thru
Right and left thru, pass thru
Slide thru, fan the top
Split circulate, swing thru
Boys run, right and left thru
Slide thru, spin chain thru
Swing thru, boys circulate
Girls trade, all eight circulate
Curlique, scoot back
Split circulate, walk and dodge
Partner trade, slide thru
Left allemande

Heads pass the ocean
Girls trade, recycle
Pass thru, swing thru
Girls circulate, boys trade
Boys run, bend the line
Right and left thru
Dixie style to an ocean wave
Girls circulate, boys trade
Left swing thru, boys circulate two times
Girls trade, girls circulate once
Left swing thru, girls circulate two times
Boys trade, boys circulate once
Left allemande

Lloyd Priest *Scarboro, Ontario, Canada*

Four ways to get out of a box formation with
dancers facing their corners.

Curlique, scoot back
Boys run right
Girls run left
Left allemande

Ocean wave
Boys trade
Boys cross fold
Left allemande

Ocean wave, scoot back
Everybody fold
Left allemande

Square thru three quarters
On third hand curlique
Scoot back, boys run
Slide thru, left allemande

Joe Saltel *Eureka, California*

One and three square thru, curlique
Walk and dodge, bend the line
Pass the ocean, recycle
Veer left, couples circulate
Ferris wheel, centers pass thru
Left allemande

Heads square thru, swing thru
Boys run, ferris wheel
Double pass thru, centers in
Cast off three quarters, curlique
All eight single file, circulate twice
Boys run, zoom
Square thru three quarters
Left allemande

Jim Schnabel *Alexandria, Virginia*

Sides pass the ocean
Right and left thru
Pass thru, pass the ocean
Spin the top, boys run
Couples circulate, ferris wheel
Zoom, pass the ocean
Cross trail thru
Left allemande

Heads star thru, pass thru
Curlique, girls run
Box the gnat then
Right and left thru
Barge thru, curlique
Girls run, box the gnat
Right and left thru
Barge thru, curlique
Girls run, box the gnat
Right and left thru
Barge thru and
Left allemande

Thor Sigurdson *Emerson, Manitoba, Canada*

Heads lead to the right
Circle to a line of four
Do sa do across from you
Spin the top
*Walk and dodge
Now wheel and deal
Boys square thru three hands
Swing that girl

Face original partner, flutter wheel
Cross trail thru, left allemande
OR

*Walk and dodge
Tag the line right
Wheel and deal, swing thru
Walk and dodge
Tag the line right
Bend the line, two ladies chain
Cross trail thru, allemande left

Heads lead right
Circle to a line of four
Pass thru and wheel and deal
Double pass thru
Centers in and cast off three quarters
Pass thru and wheel and deal
On a double track
Dixie style to an ocean wave
Boys cross run
Swing thru and boys run
Tag the line, lady go left, boy go right
Allemande left

Heads lead to the right
Circle to a line of four
Pass thru, wheel and deal
Double pass thru
Centers in and cast off three quarters
Pass thru, wheel and deal
On a double track
Two ladies chain
*Slide thru and swing thru
Boys trade and turn thru
Left allemande
Or
*Slide thru to an ocean wave
Recycle
Swing thru, boys run, bend the line
Slide thru, square thru three hands
Allemande left

Smokey Snook *Phoenix, Arizona*

Heads pass thru and cloverleaf
Sides swing thru, spin the top
Pass thru and U turn back
Circle eight
Boys pass thru and cloverleaf
Girls swing thru, spin the top
Pass thru and U turn back
Boys (as a couple) lead right
Allemande

Heads curlique, walk and dodge
Curlique, walk and dodge
Partner trade, curlique
Boys walk and girls dodge
Centers curlique, walk and dodge
Everyone partner trade
Bow to the partner
(Square has rotated one quarter)

John Ward *Alton, Kansas*

The two head couples half sashay
Lead to the right and circle four
Ladies break to a line of four
Pass thru, tag the line right
Wheel and deal, flutter wheel
Pass thru, left allemande

Heads rollaway half sashay
Lead to the right, circle four
Ladies break and make a line
Pass thru, tag the line right
Ferris wheel, centers flutter wheel
Then pass thru, left allemande

Heads lead right, circle to a line
Pass thru, tag the line right
Ferris wheel, centers turn thru
Two ladies chain, pass thru
Left allemande

Heads lead right, circle to a line
Pass the ocean, split circulate
Swing thru, boys run
Pass the ocean, split circulate
Swing thru, boys run
Star thru, square thru three quarters
Left allemande

Heads lead right, circle to a line
Pass the ocean, all eight circulate
Right and left thru, star thru
Pass the ocean, all eight circulate
Right and left thru, star thru
Reverse the flutter, sweep a quarter more
Pass thru, left allemande

Heads square thru four hands
Swing thru, boys run
Half tag, cast off three quarters round
All eight circulate
Swing thru, boys run
Half tag, cast off three quarters round
All eight circulate, change hands
Left allemande

Heads square thru four hands
Flutter wheel, swing thru
Turn thru, trade by
Flutter wheel, swing thru
Turn thru, trade by
Allemande left

Heads square thru four hands
Star thru, pass thru
Partner trade and roll
Turn thru, trade by
Star thru, pass thru
Partner trade and roll
Turn thru, trade by
Allemande left

Heads square thru four hands
Pass the ocean, curlique
Eight circulate two spots
Boys run, trade by
Pass the ocean, curlique
Eight circulate two spots
Boys run, trade by
Left allemande

Couples one and two only rollaway
Heads swing thru, spin the top
Walk ahead, step to a wave
Ends circulate, swing thru
Split circulate, swing thru
All eight circulate, boys run
Bend the line, left allemande

Heads lead right, circle to a line
Pass thru, half tag trade and roll
Swing thru, boys run
Pass the ocean, curlique
Scoot back, boys run
Star thru, pass thru
Left allemande

Couples one and two rollaway
Heads square thru four hands
Step to a wave, ends circulate
Centers trade, spin chain thru
Spin chain thru, swing thru
Boys run, bend the line
Star thru, pass thru
Left allemande

Heads pass the ocean, lockit
Curlique, walk and dodge
Pass the ocean, lockit
Curlique, walk and dodge
Do a partner trade, pass thru
Half tag, trade and roll
Swing thru, boys run
Left allemande

Heads square thru four hands
Swing thru, cast off three quarters
Walk and dodge, partner trade
Star thru, dive thru
Pass thru, swing thru
Cast off three quarters
Walk and dodge, partner trade
Star thru, dive thru
Pass thru, allemande left

Heads square thru three quarters round
Separate, go round one make a line
Pass thru, wheel and deal
Centers pass thru, do sa do to a wave
Spin chain thru, swing thru
Boys run, cross trail thru for a
Left allemande

Heads pass thru then separate
Go around one and make a line
Pass thru, wheel and deal
Centers pass thru
Do sa do to a wave, split circulate
Spin chain thru, ends circulate
Boys run, star thru
Allemande left

Heads pass thru then separate
Go around one and make a line
Pass thru, wheel and deal
Centers pass thru
Do sa do to a wave, swing thru
Ends circulate, swing thru
Ends circulate, boys run
Bend the line
Flutter wheel, star thru
Allemande left

Heads square thru four hands
Curlique, split circulate
Scoot back, walk and dodge
Do a partner trade
Flutter wheel and sweep a quarter
Left allemande

The head gents face your corner
And box the gnat
Girls go up and back
Square thru four hands
Split the boys and make a line
Pass thru, tag the line right
Wheel and deal, flutter wheel
Left allemande

Heads lead right, circle to a line
Pass thru, half tag trade and roll
Half square thru
Half tag trade and roll
Half square thru
Half tag trade and roll
Star thru, allemande left

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, track II to a
Curlique, split circulate
Boys run, allemande left

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, peel off to a line
Pass the ocean, spin chain thru
Boys run, flutter wheel
Star thru, allemande left

Heads pass thru and separate
Go around one and line up four
Pass the ocean, ends circulate
Boys run then
Flutter wheel and sweep a quarter
Pass thru, left allemande

Heads lead right, circle to a line
Pass thru, tag the line right
Wheel and deal, step to a wave
Swing thru, scoot back
Boys run, flutter wheel
Reverse the flutter
Star thru, pass thru
Left allemande

Couples one and two only rollaway
Heads square thru four hands
Step to a wave, ends circulate
While the centers trade
Swing thru, all eight circulate
Boys run, bend the line
Star thru, pass thru
Left allemande

Head two gents face your corners
Box the gnat, girls go up and back
Girls square thru four hands
Square thru three quarters round, trade by
Square thru three quarters round, trade by
Do sa do to an ocean wave
Swing thru, ends double circulate
Swing thru, ends double circulate
Boys run, star thru
Allemande left

Heads square thru four hands
Split that couple, line up four
Pass the ocean (boys now in center)
Boys run, ferris wheel
Centers flutter wheel, pass thru
Square thru three quarters
Left allemande

Heads lead right, circle to a line
Pass the ocean, trade and roll
Star thru, as couples circulate
Wheel and deal, swing thru
Boys run, ferris wheel
Reverse the flutter
Centers pass thru, left allemande

Heads square thru four hands
Pass the ocean
Cast off three quarters
Circulate, boys run
Trade by, pass the ocean
Cast off three quarters round
Circulate, boys run
Trade by, left allemande

Heads pass thru, separate
Around one to a line
Pass thru
Half tag, trade and roll
Pass the ocean, swing thru
Spin the top, boys run
Star thru, left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, peel off to a line
Pass the ocean, swing thru
Boys run, pass thru
Wheel and deal, double pass thru
Peel off to a line
Pass the ocean, swing thru
Boys run, left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, track II
Curlique, split circulate
Boys run, left allemande

NCASDLA CALLER'S NOTES

Camp Springs, Maryland

The many callers' note services prevalent in the activity today supply callers with much of the material now in use. The Workshop features borrowed bits now and then from many of these collections. This is one example.

Four ladies chain
Heads right and circle to a line
Pass thru, tag the line in
Star thru, trade by
Square thru three quarters to corner
Left allemande

Heads square thru, swing thru
Cast right three quarters
Centers trade, spin chain thru
Ends circulate two spots
Scoot back, boys fold
Ladies chain on the double track
Send 'em back dixie style to an ocean wave
Slip the clutch, left allemande

Heads lead right, circle to a line
Pass the ocean, all eight circulate
Lockit, right and left thru
Barge thru and
Square thru three quarters
Left allemande

Heads lead right circle to a line
Pass the ocean, swing thru
All eight circulate, boys trade
Swing thru, lockit
Swing thru, lockit
Right and left grand

Heads pass the ocean, scoot back
Outsides cloverleaf
Others spin the top and step thru
Swing thru, boys run
Half square thru, trade by
Star thru and
Cross trail to a left allemande

Heads lead right, circle to a line
Right and left thru
Ladies lead dixie style to an ocean wave
Boys cross run, lockit
Right and left thru, cross trail
Allemande left

Heads square thru, swing thru
Scoot back, lockit
Right and left thru, pass thru
Wheel and deal, zoom
Centers pass thru
Allemande left

Heads star thru, double pass thru
Boys run, transfer the column
Boys run, star thru
Pass to the center
Square thru three quarters
Left allemande

Heads pass thru
Separate around one to line of four
Pass thru, same sex partner trade
Curlique, transfer the column
Girls run, star thru
Trade by, left allemande

Heads square thru, curlique
Cast off three quarters
Lockit, right and left thru
Pass thru, bend the line
Slide thru then
Pass to the center
Square thru three quarters
Left allemande

Heads star thru, double pass thru
Boys run, swing half by the right
(Boys in the lead), transfer the column
Scoot back, boys run
Slide thru, left allemande

Heads flutter wheel and
Sweep one quarter
Spin the top, boys run
Tag the line and
Split the sides
Both turn left and keep going
Sides flutter wheel
Sweep one quarter
Pass thru to a left allemande

Heads lead right, circle to a line
Right and left thru
Roll a half sashay, pass thru
Tag the line in, turn thru
Tag the line, cloverleaf
Centers left turn thru
Right and left grand
or
Turn thru and
Left allemande

Heads square thru, swing thru
Boys cross run, lockit
Girls run, bend the line
(Equals zero)

TAKE A GOOD LOOK

a feature for dancers

WE HAVE ONE SECTION in each issue of SQUARE DANCING that is aimed primarily at the dancer; however, it is of proven interest to the callers also. Each month, two dancers, Joe and Barbara, talk about a different movement. Many of these are CALLERLAB Quarterly Movements while others are selections from Mainstream basics which have problem spots that need to be worked out. In conjunction with this series, the Workshop quite frequently runs examples of the basics being spotlighted that month. Here are some examples for you to try.

CHAIN REACTION

Heads right and left thru
Cross trail, go around one
Squeeze in and line up four
Pass thru, wheel and deal
Centers do sa do to an ocean wave
Chain reaction
Boys trade, swing thru
Right and left thru
Dive thru, do sa do to an ocean wave
Chain reaction
Boys run, wheel and deal
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Outsides crowd in line up four
Pass thru, wheel and deal
Centers (girls) do sa do
To an ocean wave
Chain reaction
Centers trade, boys run
Pass thru, wheel and deal
Outsides crowd in line up four
Pass thru, wheel and deal
Zoom, centers (boys) do sa do
To an ocean wave
Chain reaction, swing thru
Scoot back, boys run
Left allemande

Heads pass the ocean
Chain reaction
Boys run, wheel and deal
Left allemande

Sides star thru, zoom
Centers swing thru
Chain reaction, boys run
Cast right one quarter
Couples circulate, bend the line
Half square thru, trade by
Square thru three quarters
Left allemande

Sides do sa do, fan the top
Chain reaction, boys run
Bend the line
Slide thru, pass thru
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Centers swing thru
Chain reaction, boys run
Cast right one quarter
Couples circulate, wheel and deal
Left allemande

CHASE RIGHT

Heads lead right
Circle to a line
Pass thru, chase right
Boys run
Right and left thru
Crosstrail, left allemande

Heads lead right
Circle to a line
Pass thru, chase right
Scoot back, girls run
Curlique, boys run
Pass thru, left allemande
Note: The above figures end in a wave

Heads lead right
Circle to a line
Star thru, pass thru
Chase right, boys run
Square thru three quarters
Left allemande

Heads lead right
Circle to a line, star thru
Pass thru, chase right
Single file circulate one spot
Girls run, box the gnat
Right and left thru
Left allemande
Note: The above figures end in a column

CROSSFIRE

Heads square thru four
 Swing thru, boys trade
 Boys run, crossfire
 Girls run, box the gnat
 Right and left thru
 Dive thru, square thru three quarters
 Left allemande

Heads square thru four
 Do sa do to a wave
 Girls trade, swing thru
 Boys run, crossfire
 Eight circulate, boys run
 Star thru, crosstrail
 Left allemande

(Figure with girls on the end of the two-faced line)

Heads square thru four
 Swing thru, boys run
 Tag the line right
 Crossfire, boys run
 Do sa do to a wave
 Recycle, dive thru
 Square thru three quarters
 Left allemande

(From end-to-end two-faced lines)
 Heads lead right
 Circle to a line
 Swing thru, boys run
 Crossfire
 Walk and dodge, partner trade
 Crosstrail, left allemande

Heads lead right
 Circle to a line
 Swing thru, boys run
 Crossfire
 Hinge, boys trade
 Boys run, bend the line
 Crosstrail, left allemande

Heads swing thru
 Boys run, crossfire
 Walk and dodge
 Separate around one to a line
 Slide thru
 Zoom and pass thru
 Left allemande

Sides square thru, swing thru
 Boys run, crossfire
 Box walk and dodge
 Trade by, pass thru
 Trade by, left allemande

Heads square thru, swing thru
 Boys run, crossfire
 Coordinate, boys circulate
 Girls trade, bend the line
 Star thru, left allemande

Sides lead right circle to a line
 Touch a quarter
 Coordinate, crossfire
 Coordinate
 Wheel and deal, sweep a quarter
 Cross trail, left allemande

Heads pass thru around one to a line
 Pass thru, tag the line in
 Touch a quarter, coordinate
 Crossfire, boys run
 Track II, swing thru
 Boys run, wheel and deal
 Slide thru, square thru three quarters
 Left allemande

Heads half square thru
 Right and left thru
 Circle half to a two-faced line
 Crossfire, boys run
 Trade by
 Circle half to a two-faced line
 Crossfire, boys run
 Trade by, left allemande

CROSS FOLD

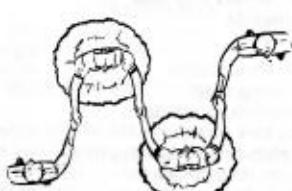
Heads pass thru, separate
 Round one to a line of four
 Pass thru, ends cross fold
 Swing thru, boys run
 Couples circulate
 Bend the line
 Pass thru, ends cross fold
 Swing thru, scoot back
 Boys run, star thru, pass thru
 Square thru
 Separate around one to a line of four
 Pass thru, ends cross fold
 Allemande left

Allemande left, pass by your partner
 Take the next girl, promenade
 Heads wheel around, right and left thru
 Pass thru, tag the line right
 Couples circulate, bend the line
 Pass thru, girls cross fold
 Swing thru, centers trade
 Centers run, bend the line
 Pass thru, boys cross fold
 Left allemande

Heads half square thru
 Swing thru, boys run
 Boys cross fold
 Girls turn straight back
 Star thru, half square thru
 Trade by
 *Allemande left
 or
 *Swing thru, boys run
 Boys cross fold
 Girls turn back
 Allemande left

Heads lead right
 Circle to a line
 Pass thru, ends cross fold
 Centers trade
 Everybody double pass thru
 Centers in, cast off three quarters
 Spin the top, swing thru
 Girls cross fold
 Swing thru, recycle
 Sweep a quarter, cross trail
 Left allemande

Heads square thru
 Swing thru, girls cross fold
 Star thru, California twirl
 Pass the ocean
 Boys cross fold
 Star thru, right and left thru
 Flutter wheel, slide thru
 Left allemande



DIXIE STYLE

Heads lead right
 Circle to a line
 Right and left thru
 (Ladies lead) Dixie style to a wave
 Boys trade
 Boys cross run to the far end
 Swing thru, boys run
 Bend the line, left allemande

Heads lead right
 Circle to a line
 Square thru three quarters
 Courtesy turn your partner
 (Ladies lead) Dixie style to a wave
 Boys trade, boys run
 Bend the line, box the gnat
 Right and left thru
 Crosstrail, left allemande

EXTEND

Heads square thru four
 Swing thru, boys run
 Half tag the line
 Balance, swing thru
 Extend the tag, centers swing thru
 Turn thru, centers in
 Cast off three quarters
 Left allemande

Heads pass the ocean
 Extend (to a wave)
 Girls trade, recycle
 Pass to the center
 Pass thru, left allemande

Heads pass thru
 Around one to a line
 Pass thru, wheel and deal
 Girls swing thru
 Extend (to a wave) scoot back
 Boys run, pass thru, bend the line
 Right and left thru
 Flutter wheel, cross trail
 Left allemande

Four ladies chain
 Heads pass the ocean, extend
 Swing thru, boys run
 Half tag trade and extend
 Girls swing thru
 Spin the top
 Step thru and cloverleaf
 Allemande left

Head ladies chain, flutter wheel
 Pass the ocean, extend
 Recycle, sweep a quarter
 Pass thru, half tag
 Same sex trade, extend
 Outsidess cloverleaf
 Centers girls trade
 Spin the top, extend
 Scoot back, swing thru
 Boys run, wheel and deal
 Allemande left

Four ladies chain
 Heads right and left thru
 Same two pass the ocean
 Extend, eight circulate
 Swing thru, boys trade
 Spin the top
 Right and left thru
 Pass thru, wheel and deal
 Centers pass thru, left allemande

Sides right circle to a line of four
Pass thru, boys run
Extend, boys spin the top
Girls cloverleaf, boys extend
Boys run, slide thru
Pass thru, trade by
Left allemande

Heads lead right circle to a line
Pass thru, boys run, extend
Boys swing thru, girls trade
Boys extend, boys run
Slide thru, square thru three quarters
Trade by, left allemande

FERRIS TRADE AND WHEEL

From Southern California Callers' Notes:

Heads square thru
Swing thru, boys run
Ferris trade and wheel
Square thru three quarters
Left allemande

One and three square thru, curlique
Split circulate, boys run
Pass thru, tag the line right
Ferris trade and wheel
Centers curlique, boys run
Square thru three quarters
Separate, go around one
Squeeze in and line up four
Pass thru, tag the line right
Ferris trade and wheel
Centers pass thru
Do sa do, scoot back
Scoot back again, boys run
Right and left thru, slide thru
Allemande left

From Ray Godfrey, Ventura, California:
Heads square thru four hands
Swing thru, boys run
Ferris trade and wheel
Right and left thru
Pass thru, curlique
Walk and dodge, partner trade
Right and left thru, pass thru
Bend the line, right and left thru
Flutter wheel, slide thru
Right and left thru, swing thru
Boys run
Right and left thru full turn
Left allemande

From Bill Peters, San Jose, California:
One and three square thru
Swing thru, boys run
Ferris trade and wheel
Centers pass thru
Do sa do, scoot back
Boys trade, boys run
Ferris trade and wheel
Centers pass thru
Left allemande

FLIP THE DIAMOND

Heads curlique, walk and dodge
Curlique, walk and dodge
Chase right, swing thru
Centers run, new centers hinge
Diamond circulate
Flip the diamond
Centers trade, boys run
Pass thru, wheel and deal
Centers pass thru, swing thru
Boys run, tag the line right
Boys hinge, diamond circulate
Flip the diamond
Go right and left grand

Heads square thru
Swing thru, boys run
Tag the line to the right
Boys cast right three quarters
Diamond circulate
Flip the diamond
Boys trade, boys run
Wheel and deal, dive thru
Pass thru, curlique
Split circulate once and a half
Diamond circulate
Flip the diamond, recycle
Square thru three quarters
Trade by, left allemande

Heads square thru, swing thru
Boys run, tag the line right
Boys hinge, diamond circulate
Four girls swing thru and turn thru
Four boys quarter in
Courtesy turn your girl
Pass the ocean, girls circulate
Girls trade, same girls run
Boys hinge, diamond circulate
Flip the diamond
Boys trade, boys run
Tag the line to the left
Boys hinge, diamond circulate
Flip the diamond
Left allemande

Here's a shortie from Will Orlich
Heads lead right circle to a line
Spin the top, fan back
Flip the diamond, girls run
Bend the line
Flutter wheel to a left allemande

FOLLOW YOUR NEIGHBOR

Heads square thru four hands
Curlique
Follow your neighbor
Left allemande

Heads square thru four hands
Step to an ocean wave
Follow your neighbor
Boys run, box the gnat
Slide thru, left allemande

Here are some Will Orlich examples from 1973.

Head couples slide thru
Curlique
Follow your neighbor
Boys run, wheel and deal
Curlique, follow your neighbor
Girls run, wheel and deal
Pass thru to a left allemande

Head couples half sashay
Circle up eight
Four boys forward and back
Boys pass thru, separate
Around one into the middle and slide thru
Boys follow your neighbor
Centers run, bend the line
Circle eight
Four girls pass thru, separate
Around one into the middle and slide thru
Girls follow your neighbor
Swing thru, step thru
Star thru, wheel and deal
Dive thru
Square thru three quarters
Left allemande

Heads square thru four hands
Do sa do to an ocean wave
Follow your neighbor
Follow your neighbor
Swing thru, centers run
Wheel and deal, left allemande

Heads square thru four (Box 1-4)
Curlique, follow your neighbor
Boys cross run, girls trade
Swing thru, boys run
Wheel and deal, dive thru
Square thru three quarters
Left allemande

Heads square thru four (Box 1-4)
Touch a quarter, follow your neighbor
Boys cross run, boys circulate
Girls trade, girls run
Bend the line, slide thru
Left allemande

(Girls facing in, boys facing out)
Heads square thru four (Box 1-4)
Pass thru, U turn back
Touch a quarter
Follow your neighbor
Girls cross run, boys trade
Swing thru, recycle
Left allemande

FOLLOW YOUR NEIGHBOR AND SPREAD

Heads lead right circle to a line (1P2P)
Pass thru, boys run right
Follow your neighbor and spread
Girls trade, swing thru, turn thru
Left allemande

Heads square thru four (Box 1-4)
Touch a quarter, split circulate
Scoot back
Follow your neighbor and spread
Recycle, left allemande

Heads lead right circle to a line (1P2P)
Pass thru, bend the line
Slide thru, touch a quarter, scoot back
Follow your neighbor and spread
Grand right and left

Heads square thru four (Box 1-4)
Do sa do to a wave
Follow your neighbor and spread
Girls run, bend the line
Left allemande

(Girls facing in, boys facing out)
Heads square thru four hands
Touch a quarter
Split circulate
Follow your neighbor and spread
Boys run, wheel and deal
Left allemande

Heads square thru four hands
Curlique, split circulate
Follow your neighbor and spread
Boys trade, boys run
Bend the line, star thru
Dive thru, square thru three quarters
Left allemande

(Mixed positions, APD)
Heads square thru four hands
Do sa do to an ocean wave
Follow your neighbor and spread
Boys run, square thru three quarters
Left allemande

Heads square thru four hands
Do sa do to an ocean wave
Follow your neighbor and spread
Boys run, pass thru
Tag the line
Centers in, cast off three quarters
Left allemande

Heads right and left thru
 Two ladies chain
 Heads square thru four hands
 Touch a quarter
 Follow your neighbor and spread
 Girls trade, centers run
 Bend the line, slide thru
 Allemande left

Heads square thru four hands
 Curlique, scoot back
 Follow your neighbor and spread
 Boys trade, boys run
 Wheel and deal
 Allemande left

(Basic Formation)
Heads square thru four hands
 Touch a quarter
 Follow your neighbor and spread
 Girls trade, recycle
 Dive thru, square thru three quarters
 Left allemande

Heads lead right, circle to a line
 Half square thru, trade by
 Touch a quarter
 Follow your neighbor and spread
 Girls trade, swing thru, boys run
 Bend the line, square thru four hands
 Trade by, curlique
 Follow your neighbor and spread
 Swing thru, boys trade
 Turn thru, left allemande

LOCKIT

Heads do sa do
 To an ocean wave
 Lockit
 Square thru three quarters
 Left allemande
 Heads lead right
 Circle to a line
 Do sa do to an ocean wave
 Lockit
 Swing thru, boys trade
 Boys run, bend the line
 Crosstrail to a left allemande

MIX

Heads square thru
 Do sa do to a wave
 Mix
 Boys run (left)
 Bend the line
 Star thru, trade by
 Pass thru, trade by
 Left allemande

Sides square thru
 Do sa do to a wave and mix
 All eight circulate
 Mix one more time
 All eight circulate
 Swing thru, boys run
 Wheel and deal
 Left allemande

Head ladies chain
 Dixie style to an ocean wave
 Mix, extend
 Swing thru, mix
 All eight circulate, mix
 Boys run, ferris wheel
 Square thru three quarters
 Left allemande

(From a two-faced line)
Sides lead right
 Circle half to a two-faced line
 And mix
 Couples circulate and mix
 Couples circulate
 Bend the line, left allemande

ROLL

Heads lead right, circle to a line
 Right and left thru
 Pass thru, partner trade and roll
 Grand right and left

Heads lead right, circle to a line
 Touch 1/4, eight circulate
 Trade and roll, box the gnat
 Slide thru, left allemande

TOUCH 1/4, 1/2, 3/4

Heads touch 1/4
 Walk and dodge
 Swing thru, turn thru
 Left allemande

Heads lead right
 Circle to a line, touch 1/4
 All eight circulate
 Boys run, touch 1/2
 Boys trade, boys run
 Wheel and deal, touch 3/4
 Boys run, square thru 3/4
 Left allemande

TRACK II

Heads lead right, circle to a line
 Pass thru, wheel and deal
 Double pass thru, track II
 Swing thru, turn thru
 Left allemande

Heads lead right, circle to a line
 Pass thru, wheel and deal
 Double pass thru
 Track II, girls trade
 Swing thru, spin the top
 Right and left thru, crosstrail
 Left allemande

TRIPLE SCOOT

Heads lead right circle to a line
 Curlique, triple scoot
 Boys run, swing thru
 Girls circulate, boys trade
 Boys run, bend the line
 Pass thru, wheel and deal
 Centers half square thru
 Separate, go around one
 Line up four
 Curlique, triple scoot
 Boys run, double pass thru
 Track II, recycle, sweep a quarter
 Pass thru, wheel and deal
 Centers square thru three quarters
 Left allemande

Heads square thru four
 Pass thru, boys run
 Triple scoot, boys run
 Right and left thru, dive thru
 Zoom, square thru three quarters
 Left allemande

Heads lead right circle to a line
 Curlique, triple scoot
 Cast off three quarters
 New waves spin the top
 Swing thru, turn thru
 Left allemande

Heads square thru four hands
 Pass thru, boys run
 All eight circulate, triple scoot
 All eight circulate, triple scoot
 Triple scoot again, peel off
 Bend the line
 Left allemande

Heads lead right circle to a line
 Curlique, triple scoot
 Cast off three quarters to an ocean wave
 Spin the top, boys trade
 Slide thru, right and left thru
 Pass thru, partner tag
 Left allemande

UNWRAP THE DIAMOND

Heads square thru
 Touch a quarter
 Split circulate once and a half
 Unwrap the diamond
 Boys run, allemande left

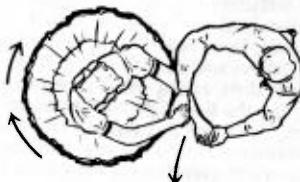
Heads square thru, curlique
 Cast off three quarters
 Girls trade, girls run
 Tag the line right
 Girls cast three quarters
 Unwrap the diamond
 Boys run to a wave, recycle
 Sweep a quarter
 Pass thru, wheel and deal
 Zoom, centers slide thru
 Cross trail, left allemande

Heads right and left thru, star thru
 Pass thru, swing thru
 Boys trade, boys run
 Girls cast three quarters
 Unwrap the diamond
 Boys run, right and left thru
 Allemande left

Heads square thru, swing thru
 Boys run, tag the line right
 Boys cast three quarters
 Diamond circulate
 Unwrap the diamond, boys run
 Right and left thru
 Left allemande

Heads curlique
 Boys run, swing thru
 Boys run, girls trade and a quarter more
 Diamond circulate
 Head ladies lead unwrap the diamond
 Girls turn back
 Left allemande

Heads square thru, swing thru
 Boys run, girls cast off three quarters
 Diamond circulate
 Unwrap the diamond
 Eight circulate, boys run
 Star thru, cross trail
 Left allemande



EDUCATION

A NEW WORKSHOP SECTION started in December 1976 has proven to be extremely useful to callers and teachers. With the coordination of Workshop editor, Jack Lasry, a number of top veteran caller/leaders have been commissioned to write about specific areas in the field of calling and to include dance examples that illustrate their material. The subjects covered through December 1977 have been varied and we reprint them here in their entirety, along with the dance examples their caller-authors presented. This is a continuing series.

THIS IS A NEW LOOK for the Workshop and a new feature to start things off. Themes play a large part in successful programming and to underscore this we are asking a number of the most widely acclaimed callers in the field today to take off on a particular track and follow through on a theme.

We've asked Jack Lasry, Miami, Florida, to explain what he does with an evening where he is guest caller, perhaps for a club he's never called to before. Here's his proven material.

The guest feature caller for any club, federation dance or festival has to recognize that there are certain existing situations which differ from those that prevail when calling to his own club members, in a hall that has a familiar atmosphere. In order to handle the situation properly, he must be cognizant of the fact that (1) the acoustics in a large hall will be much different than in a small hall and could present hearing problems to the dancers; (2) The guest caller's voice and style will be new to some, and perhaps all, of the dancers; (3) Often a mixed experience level will result in a problem.

My usual guidelines for calling dances of this type follow a certain pattern. First, I will call a dance based on the recognized basics we call mainstream. Second, any workshop material will be based on the CALLERLAB quarterly selections. If the dancers are already doing all the figures, I will determine if it would be appropriate to introduce an experimental figure of my choice. If I do this I will explain why I am doing it and indicate to the dancers that it is not intended to place any pressure on the area callers to use it. I could possibly have been informed prior to the dance that the group is up on all CALLERLAB figures and then I would make my determination by trying them out—I like to find out for myself. The usage of any figure other than the quarterly selection will be more common at a club dance, but rare at any federation dance. Third, my responsibility is to keep the floor dancing but not bored. A variety of basics and formations make this very possible today.

Three-Part Program

I break up my program into three parts. The first part, tips one and two, are get-acquainted dances. They serve a two-fold purpose. The dancers get acquainted with my voice and style and begin to feel comfortable with the hall, acoustics, etc. I get acquainted with the dancers and their ability to dance accepted basics and to follow instructions.

The second part involves the "working" tips where we workshop the current quarterly ex-

perimental basic and determine how well the dancers are executing the previously selected CALLERLAB experimentals.

The third part is the entertainment portion of the dance, tips four through the end of the dance, which will be a variety of basics and formations built around themes that will allow me to "build" success into every figure by using the stepping-stone theory. Singing calls will be programmed to reflect the mood of the crowd and indicate the necessity to change moods as desired. I use, as a general rule following a hard working patter tip, a singing call that is light with lots of built-in enthusiasm.

Let's look at each portion of the dance with a few figures and observations.

Tips one and two—get acquainted time. After a couple of simple action combinations to acquaint the dancers with my voice and tempo and to enable them to adjust to the hall and the caller, I have a few figures that I feel tell me something about the group I'm calling for. Here are a few that would be used during the first and second tips.

1. Heads square thru four
2. Square thru with the outside two
I look for "good" lines facing out
3. Partner trade
The no hands movement tells me a lot
4. Pass thru, tag the line
The reaction to the tag
5. Centers in cast off three quarters
Do they "see" the centers in position?
6. Left allemande

I break the above figures into the numbered segments with the ability to "bail out" and call a left allemande quickly at the end of each line. For example, if I observe major problems as the square thru with the outside two is taking place (line 2), then I call a U turn back and left allemande. If I observe problems with the partner trade (line 3), I call a square thru three-quarters to a left allemande. If I see problems with the tag the line (line 4), I call a face in and left allemande.

I also like to use a spin chain thru figure with the girls working through the center. It tells me a lot about the dancers' positioning.

1. Heads square thru four
2. Spin chain thru, boys work through the center, girls circulate one spot.
3. Boys run, bend the line
4. Pass thru, bend the line, pass the ocean
check on pass the ocean
5. Swing thru, girls circulate, boys trade

6. Spin chain thru girls work thru the center
Boys circulate one spot.
7. Girls run, bend the line
8. Box the gnat, cross trail, left allemande

I also like to check out some simple positions such as couples circulate, looking for the establishment of new, straight, two-faced lines. Another simple set to check out is to call a swing thru, boys trade, boys run. So often after a swing thru the boys will run even if it is not called.

I try to check out the scoot backs, usually during the second tip. Often our mainstream dancers will do a scoot back well only after it is set up with a curlique, such as heads square thru four, curlique—now you can use a scoot back. Often if the scoot back is called from two normal parallel waves such as—heads square thru four, do sa do to a wave, scoot back—the reaction is less than desirable. I then work around the figure to get them to dance the scoot back from that basic formation. I do anticipate some floor problems in some areas with this position and will give extra directional aids.

Following are some scoot back figures. Note that I will sacrifice some hand usage in the first two figures to observe the reaction to scoot back.

Heads square thru four, curlique
Scoot back, boys run, square thru three quarters, left allemande

Heads square thru four
Right and left thru, rollaway half sashay
Curlique, scoot back, girls run, left allemande

Heads square thru four, do sa do to a wave
Scoot back I anticipate trouble here
Boys run, bend the line if in trouble square
thru three quarters, left allemande
If the reaction is OK, then I continue
Pass thru, bend the line, pass the ocean
Scoot back, boys trade, boys run
Wheel and deal, left allemande

Heads or sides square thru four, do sa do to a wave
Scoot back, girls circulate, boys trade
Boys run, wheel and deal
Pass thru, left allemande

I check out the column circulate action with a simple heads lead right, circle to a line, curlique, eight circulate, boys run, left allemande. I usually determine to what depth I can work a floor based on observations made during the first two tips.

Tips three and four are based on recent popular experimental basics. The CALLERLAB experimentals that are based on experience will present no problems. They are coordinate, ferris wheel, half tag, trade and roll, and recycle. Pass the ocean is also no problem. I have found that chase right is not as well accepted as some of the others and can present problems. Track II is getting widespread coverage at this point and should be pretty acceptable from standard positioning.

Touch and roll as an extension are the current selections and it is these that I will use for my workshop figures. A good basic teaching presentation of both figures will be made and then some of the figures I call may include the following. Note: I would present touch first, and do some figures. If all goes well I would

then do the roll concept and figures and explanations as we progress.

Heads square thru four, touch a quarter
Walk and dodge, boys fold
Touch a quarter balance
Boys trade, boys run
Bend the line, right and left thru
Slide thru, left allemande
Heads touch a quarter, walk and dodge
Swing thru, boys run, bend the line
Touch a quarter, eight circulate
Boys run, touch a half, boys trade
Boys run, wheel and deal, left allemande

Heads square thru four, touch a quarter
Split circulate (box circulate)
Scoot back, walk and dodge
Partner trade, star thru
Dive thru, square thru three quarters
Left allemande

Heads square thru four, touch three quarters
Centers trade, swing thru
Boys run, slide thru, left allemande

These roll figures are intended to be somewhat directional with an introduction into roll as an extension, not an in-depth exploration.

Heads lead right, circle to a line
Pass thru, partner trade and roll to face
Swing thru, scoot back
Boys trade, turn thru, left allemande

Heads lead right (sides), circle to a line
Right and left thru, rollaway half sashay
Touch a quarter, eight circulate
With the adjacent dancer trade and roll to face
her
Slide thru, left allemande

Heads lead right, circle to a line
Right and left thru, rollaway half sashay
Star thru and roll, left allemande

Heads touch a quarter, walk and dodge
Swing thru, boys run, bend the line
Touch a quarter, eight circulate once and a half
Center six trade and roll, left allemande

In the event the roll action has been strongly accepted and danced fairly well, I may say, "Let me test you one time."

Heads lead right, circle to a line
Pass the ocean, swing thru, boys run
Boys trade and boys only roll
Girls cast off three quarters, center girls
trade, girls swing thru
Girls turn thru, all star thru
Girls circulate, boys trade, wheel and deal
Left allemande

This figure is tough and if I had any doubts about the floor succeeding I would not use it.

The entertainment portion of the dance will include tips with themes or ideas that create a similar action or use similar position setups. I'd like to share some of my favorites and their building actions with you.

The theme here is an odd centers in and cast off three quarters position. Figure One should be used with both the heads starting as well as the sides.

Heads (sides) square thru four heads you
are the centers
Heads go centers in between the sides hook on
and cast off three quarters
Ends run around one, lines up and back
Square thru three quarters, left allemande

The above sequence is called very deliberately and I lead the dancers every step of the way.

Heads (sides) square thru four
Centers in and cast off three quarters
Ends trade to the other end
All star thru, centers pass thru, left allemande

Heads (sides) square thru four
Centers in cast off three quarters, ends trade
Centers square thru four, ends only star thru
slide thru with strong dancers
All square thru three quarters, trade by, left allemande

These are the types of building blocks I use to set up dancer success. I acquaint the dancer with the basic formation and a quick get out to the corner. I add, as the dancer gains familiarity with the figure.

The following set of figures I feel are unusual and ability to direct the dancers through them is very important.

Heads square thru four, sides roll away a half sashay
Do sa do to a wave, swing thru,
spin the top give some help here
Boys fold behind the girls, girls check your
two-faced line between the boys
Girls tag your line, face right and step ahead
to join the boys, all wheel and deal
Star thru, wheel and deal
Pass thru, trade by, left allemande

Heads pass thru around one to a line
Do sa do to an ocean wave, girls fold behind
the boys
Boys tag your line, face right and extend to
join the girls
Ferris wheel girls on the hook girls pass thru
Curlique, boys trade, boys run
Bend the line, star thru, dive thru
Square thru three quarters, left allemande

Another theme:

Heads rollaway half sashay, square thru four
Do sa do to a wave, swing thru, spin the top
Rear back and curlique, boys run right
Centers in cast off three quarters
Star thru, centers pass thru, left allemande

Heads rollaway and square thru four
Do sa do to a wave, swing thru, spin the top
Rear back, center four right and left thru
Same four square thru four, ends slide thru
Do sa do to a wave, girls run
Bend the line, left allemande

The above four figures use do sa do to a wave with the boys doing the do sa do with boys and girls doing the do sa do with girls. You may wish to clue the dancers with "two boys, two girls do sa do," etc.

It is impossible to show all the figures one uses during a dance, however, much of what has been previously used is built around or includes additional figures. I always like to include some novelty type figures in any dance for variety and change of pace. With large groups the following figures often go over well.

Head ladies chain
Couples number one and two right and left thru
New number two cross the floor and split
those two, around one
To a line of four, forward and back
Heads roll away half sashay, up and back

Number three only cross the floor and split
those two around one to a line
That line of four pass thru across the floor,
U turn back
You look like "L", - left allemande

Heads ladies chain three quarters, side men turn
those girls and roll away
Forward six and back
Pass thru, that boy U turn back, make a
wave of three
Swing thru turn right and girls turn left
Ends of the wave trade
All circle eight, four boys up and back, boys
square thru four
Do sa do to a wave, scoot back
Girls run, lines go up and back
Box the gnat, change something, left allemande

Dave Taylor

A varied career in school teaching coupled with other business enterprises has given Dave a broad perspective on square dance leadership. Active in callers' schools and clinics, he has much to offer those interested in becoming more effective in their work.

THE DANCERS' OBJECTIVES in any category of square dancing are to become more accomplished and to thoroughly enjoy themselves. The wise caller programs toward these objectives. His planning should take into consideration some of the fundamental facts about human behavior and response.

1. At the very beginning of the dance, the dancers' ears are not tuned-in nor are their physical reflexes as efficient as they will be later in the program. An athlete needs to warm-up before physically engaging in any type of sporting event. Public speakers, debaters, and entertainers warm-up mentally by reading and reviewing the material they have researched. Callers and dancers also need a warm-up period.

2. The dancers will not perform as efficiently near the end of the evening because of a prolonged attention span as well as physical and mental fatigue.

It has often been said by dancers that they achieve maximum enjoyment when they have

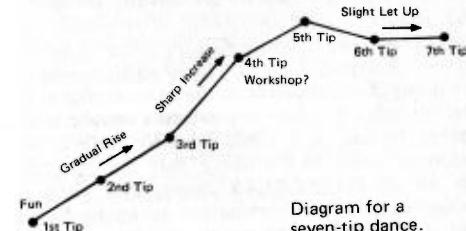


Diagram for a seven-tip dance.

been dancing over their heads. It is very difficult for the caller to help them accomplish this at the beginning or the end of the program for these two reasons.

Tip Number One

This is the most important tip in warming up the caller and the dancers. It is for that reason that I prefer to start every program with a singing call. It relaxes the anxieties of the skeptical, awakens the physically and mentally weary, and increases the anticipation of the eager. Changing the choreography two or three times during the singing call with interesting choreography that is within the dancer's experience will create fun and excitement. The singing call should be one that is lively, happy,

and preferably a familiar tune in which the dancers can sing along. Examples of this type of singing call are:

If I had to do it all Over Again	Chaparral—302
Linger Awhile	Blue Star—1879
Take Me Home Country Roads	Bogan—1242
California, Here I Come	Top—25081
Oh! Happy Lucky Me	Longhorn—163
Wish You Were Here	Kalox—1068
Sometimes Goodtimes	Ranch House—204
Charlie's Polka	Kalox—1151
Get on My Love Train	Red Boot—178
Do What You Do Do Well	Swinging Square—2364
Hazel Eyes	Scope—549
Blue Lady	Lou-Mac—110
Old Black Magic	Hi Hat—339
Help Me Make it Through the Night	Square Tunes—134
It's Gonna Take a Little Bit Longer	Jewel—153
Rollin' in My Sweet Baby's Arms	Mustang—305
Melody of Love	Windsor—5064

The introduction, break and ending of this first singing call should be extremely lively such as the old standby "All Four Ladies Promenade the Inside of the Ring" etc. Here's another old standby.

All four ladies chain
Inside of the ring
All join hands circle to the left
Ladies center men sashay
Circle left in the same old way
Ladies center men sashay
Allemande left your corner
Weave the ring
Do sa do and promenade

It is sometimes desirous to use a similar beginning in the figure of the dance and then arrive at the corner position by changing the figure. This will promote better listening while the dancers are successfully executing the patterns.

One and three promenade halfway around
Lead to the right and
Circle four to a line
Right and left thru then flutter wheel
Sweep one quarter more and pass thru
Swing the corner promenade

Using the same beginning but changing the pattern we arrive at the corner position in this manner:

One and three promenade half way around
Lead to the right do a right and left thru
Same four circle four hands around
Side men break make two lines of four
Star thru then square thru three hands
Swing your corner and promenade

The first singing call of the evening can aid the caller in determining the degree of competency and capabilities of the dancers. This is based not so much on what materials the dancers are executing as much as on how well they are doing it. The manner in which the dancers respond to the music, how gracefully they execute these commands and the expressions on their faces are an extremely reliable source of information to the caller. Competent dancers move gracefully, slide their feet to the rhythm of the music, demonstrate good posture, and reveal a great deal of self-confidence by keeping their heads relatively free from side to

side action and by continuously looking forward. Dancers who perform poorly due to a lack of self-confidence will reveal this to the caller (even during a singing call or a patter tip of extremely simple basic material) by means of poor posture and very inconsistent dancing. They will dance alternately slower and faster than the beat of the music as well as sometimes with the beat of the music.

The dancer's head is one of the key signals to reveal to the caller what to expect as far as performance. Accomplished dancers seldom move their heads since they are extremely sure of themselves. Conversely, the dancer who consistently shifts his head from side to side is in reality looking in every direction for someone else to help him. It is for this very reason that the first few minutes of the first patter tip should be called in such a manner as to keep all dancers close to their corners to allow adjustments that will help the insecure dancer to arrive at the corner position successfully. Here are some examples that can be used on the first patter tip as opening promenade breaks.

Promenade but don't stop don't slow down
The head two couples wheel around
Do a right and left thru
Star thru then pass thru
Allemande left your corner

The star thru and pass thru replaces the call cross trail since a dancer who is suffering from anxiety at the beginning of the evening may not be able to properly execute cross trail, but would most assuredly be able to star thru and pass thru. Here's another promenade break.

Promenade but don't stop don't slow down
Gents roll back with a left face whirl
Promenade the corner girl
The head two couples wheel around
Right and left thru
Star thru then square thru four hands
Everybody do a U turn back
Allemande left

Notice that the dancer is at all times kept close to the corner. This is done for two reasons: (1) so that the caller can "get out" if he feels a problem arising and (2) so that the dancer can make a quick adjustment when he is confused. The opening figure for head couples can be kept very simple yet interesting, due to the fact that it is unusual. Here are some examples:

Head couples lead to the right circle four
Head men break make two lines of four
Pass thru wheel and deal
Everybody do a U turn back
Centers in cast off three quarters
Pass thru, wheel and deal, boys turn thru
Go to the girls do a left turn thru
Boys go back in the middle and turn thru
Centers in cast off three quarters
Pass thru wheel and deal
Allemande left to your corner

Couples two and four curlique across from you
Then walk and dodge
Circle four with the outside two
Make two lines of four
Pass thru wheel and deal
Center two turn thru
Do a left turn thru with the outside two
Go back in the middle and turn thru
Centers in cast off three quarters around
Pass thru wheel and deal
Everybody do a U turn back
Centers in cast off three quarters around

Pass thru wheel and deal
Center two left turn thru
Everybody do a right and left grand

Head couples square thru four hands
Square thru with the outside two, four hands
(at this point, the insecure dancers may turn around, if so, caller could call—do a U turn back and allemande left)
Partner trade and right and left thru
Star thru (at this point the caller could call allemande left)
Swing thru and the centers run
Tag the line and face to the right
Wheel and deal then box the gnat
Change hands allemande left

Here are a few calls that can be executed rather easily yet hold everyone's interest due to the unusual manner in which the dancers arrive at an allemande left.

Head couples lead to the right
Circle four make two lines of four
Pass thru wheel and deal double pass thru
Centers in cast off three quarters around
Pass thru wheel and deal
Double pass thru centers in
Cast off three quarters around
*All join hands circle eight
Four girls as couples go forward up and back
Girls as couples lead to the left
Allemande left

At this point* if the caller says "lines of four pass thru do U turn back" you can merely continue with the rest and have the four boys as couples lead to the left for an allemande left.

Side couples touch a quarter walk and dodge
Circle four and make two lines of four
Pass thru wheel and deal double pass thru
Cloverleaf, center two star thru and back away
The other two couples lead to the right
Allemande left

Tips Number Two and Three

Tips number two and three in the program should provide a steady increase in the complexity of the material used. This material should be extremely familiar to the caller so that he can feel secure in his presentation and increase or decrease in the complexity of the material to suit the occasion. Each caller has his own "bag of tricks" or "favorites" that he himself enjoys presenting. It is, therefore, much more advisable that the caller be himself and use his own material that he has either learned or worked out for himself.

Tip Number Four

Tip number four falls in that center portion of the program where the caller begins to reach for the peak of dancer performance. If there is to be a workshop tip, it should be at this part of the evening. If the caller chooses to conduct a workshop tip, he must be prepared himself and be absolutely certain of the material used. The material or experimental basic must be something that can be taught easily and in a short period of time. It is of paramount importance that the caller takes absolutely nothing for granted and proceeds to teach the workshop tip very thoroughly. Time spent workshopping in such a way as to provide complete success for the dancer is time well spent. The walk thrus should not be hurried. Every person must know exactly where to go and what his or her position is to be. It is extremely important to walk the side couples

position just as slowly and just as thoroughly as was done with the head couples. Any attempt to rush a walk thru or assume that the side couple's position was learned while executing it from the head couple's position is foolish folly and can only lead to confusion among the dancers and a severe let down in the middle of that gradual rise in programming.

Tip Number Five

This should be the pinnacle of dancer performance for the evening. If there has been a workshop, the material that was taught should be repeated in its simplest patterns and blended with other interesting patterns in such a manner as to provide enjoyment for the dancer. It is at this part of the evening that most dancers are able to perform at their maximum.

In the event that the caller inadvertently causes chaos in either tips number four or five, he must quickly try to bring the floor together by means of carefully planned directional calling. Once the dancers have become confused, they often lose their composure as well as their self-confidence and perform poorly even at those levels that they once found extremely simple. It is advisable, therefore, that the caller find some method to bring the dancers through two more successful patterns no matter what they might be and then forge ahead with an extremely lively singing call.

Tip Number Six

In this tip the caller should ease the reins slightly without letting the dancer become aware of what he is doing. The caller accomplishes this by continuing to use some of the material previously used and to engage in unusual "get outs." Unusual choreography often leads the dancer to believe that the level has been on the increase and that he is in a continual state of progress in spite of the fact that physical and/or mental fatigue may become evident in a large share of the dancers at this time. Here is an example of surprising or unusual choreography.

Couples one and four do a right and left thru
Side ladies chain across
 New couple number one stand back to back
 With your corner box the gnat
 Drop hands and form your square
 New head couples cross trail
 Go around the outside around two people
 Lines of four go forward and back
 (all the boys in one line all girls in the other)
Pass thru wheel and deal
Center two square thru three hands
 Do sa do to an ocean wave
 (boys in one wave girls in the other)
Boys swing thru girls spin the top
Boys spin the top girls swing thru
Everybody step thru and bend the line
Pass thru wheel and deal
Center two pass thru
Star thru with the outside two
Cross trail and allemande left your corner

Another unusual ending can be accomplished whenever the caller has the dancers in lines of four in sequence with their partners (1P2P).

Center four square thru four hands
The outside four allemande left
Everybody right and left grand

Tip Number Seven

In this tip the caller must use his own judgment as to whether or not he has possibly

worked the dancers a little more than he had intended. If he has, it might be desirable to finish with two singing calls. It is suggested that the first singing call is one that is very familiar and perhaps slow and dreamy. Here are some examples.

First Thing Every Morning	Blue Star—1827
I Write the Songs	Chaparral—501
The Same Old Way	Longhorn—1007
Bring Back Your Love to Me	Red Boot—181
Misty	Windsor—5061

The closing singing call allows the caller to pick up the tempo and to provide some excitement.

Something About You Baby I Like

Love Me Honey Do	Chaparral—201
Swanee	Kalox—1049
Green River	J-K—151
Good Old Square Dance Days	Grenn—12133

Hi Hat—441

Conversely, the caller may decide that he has not overworked the dancers, in which case the patter call would take on all of the similarities described in tip number six. The formula for the closing singing call would remain the same.

There is no set formula for a successful dance that is applicable to each and every caller. Certainly there are many programs that are extremely successful whose format may be different in every aspect. No one can knock success. This program is offered in all good faith to those callers who feel a need for improvement. Perhaps only portions of it may be of interest to some callers.

Lee Helsel

Lee's more than 25 years in the calling field have provided him with a broad basis in which to perform as a caller/coach. Lee conducts the annual West Coast Callers' Schools each summer and presents here some of the logic for which he is much respected.

FROM THE DAYS of traditional square dancing right up to the present time dancers have always been intrigued by traffic patterns which called for the two head couples to do one thing while the side two did another.

Heads go forward, the sides divide
Swing in the center and swing on the sides

In its simplest form the principle of having the heads do one thing and the sides another became a form of challenge. The dancers, of course, all knew how to swing but to swing at different times and to change positions around the square was a bit tricky.

The grand square routine, which appeared as one part of several of the stately Lancers, was simple in concept—just walk three counts and turn on the fourth. But when side couples were required to go through one pattern and the heads another, the chance for error became enlarged.

Today with our increased number of basics we have more opportunities to apply this principle. Two couples can do a square thru in the center while the other two can simultaneously separate, do sa do and star thru on the outside of the square without interfering with the action of those in the center.

Lee Helsel has collected for us a series of examples of what *can* be done with "heads do one thing—sides do another." These are pre-

sented in a progressive order of difficulty from these three setups.

1. Static lines of four
2. Static squares
3. Double pass thru formation

One thing that's important to remember is that those working in the center should, in most dances of this type, stay as close to the center as possible, while those on the outside should try to operate as far away from the center as the size of the crowd will allow.

Four ladies chain

One and three pass thru go around one
Lines of four forward and back
Center four square thru
Others star thru
Right and left thru
Dive thru
Square thru three hands
Allemande left

Now that you have the idea, try these out. In figures of this type the dancers must be kept constantly alert as to what the others in their square are doing because they may be called into action at any moment.

Head couples lead to the right circle four
Head gents break, make lines of four
Pass thru
Tag the line, face in
Center four square thru four hands
Others star thru
Centers in, cast off three quarters
Centers square thru four hands
Others slide thru
Pass thru
Left allemande

One and three lead right circle four
Head gents break make a line of four
Forward and back
Right and left thru
Rollaway with a half sashay
Center four square thru four hands
Others star thru
Centers in cast off three quarters
Centers square thru four hands
Others slide thru
Star thru
Pass thru
Partner trade
Allemande left

One and three lead right circle four
Head gents break make a line of four
Pass thru
Tag the line, face in
Center four square thru four hands
Others star thru
Centers in cast off three quarters
Pass thru
Tag the line, face in
Center four square thru four hands
Others star thru
Do sa do, make an ocean wave
Girls trade
Swing thru
Turn thru
Allemande left

One and three lead right circle four
Head gents break, make a line of four
Pass thru
Wheel and deal
Outsides squeeze in, make a line of four
Centers square thru four hands
Others star thru
Spin chain thru
Girls circulate twice
Boys run
Wheel and deal
Dive thru
Pass thru
Allemande left

One and three lead to the right and circle

Head gents break make a line of four
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in cast off three quarters
 Center four square thru
 Others star thru
 Swing thru
 Spin the top
 Curlique
 All eight circulate
 Boys run
 Star thru
 Pass thru
 Wheel and deal
 Centers square thru three hands
 Allemande left

Head couples pass thru

Around one, two lines of four
 Centers square thru four hands
 Others star thru
 Do sa do to an ocean wave
 All eight circulate
 Curlique
 All eight circulate
 Boys run
 Star thru
 Pass thru
 Trade by
 Allemande left

Head couples lead to the right circle four

Head gents break two lines of four
 Centers box the gnat
 Centers square thru four hands
 Others slide thru
 All curlique
 Walk and dodge
 Boys run
 Cast off three quarters
 Girls trade
 Scoot back
 Grand right and left

This next one can get a bit tricky. Following the spin the top the head couples, in this case, must be aware that when they are in an ocean wave they are also facing a person with whom they can do a right hand pull by, for as the sides divide to join the heads, two facing lines of four are formed momentarily. A word of caution to your dancers may be in order here.

Side ladies chain

Head couples do sa do to an ocean wave
 Spin the top
 Others divide (step forward)
 Right and left thru
 Star thru
 Dive thru
 Square thru three hands
 Allemande left

One and three do sa do to an ocean wave

Spin the top
 Others divide (step ahead)
 Right and left thru
 Star thru
 Dive thru
 Star thru
 Do sa do to an ocean wave
 Spin the top
 Others divide (step ahead)
 Right and left thru
 Star thru
 Dive thru
 Pass thru
 Allemande left

Of course there are many more dances of this type, plus an almost unlimited opportunity to experiment. Dancers doing these should be

cautioned to "trust me." In other words, *keep moving* without rushing the call or cutting the timing. There is no better example for the need of an understanding of how many beats or steps that a movement takes than in doing dances which incorporate routines of this type.

Frank Lane

The Callers' College in Estes Park, Colorado, is one of the many callers' colleges where Frank Lane is featured as an instructor. A veteran caller, Frank is especially well qualified to provide instruction in leadership for potential callers and new traveling callers.

WHEN A SQUARE DANCE CALLER leaves his home area and the clubs he is familiar with, and begins to travel into new areas and call for people other than his friends and neighbors, it can be a very exhilarating, exciting experience. Each evening is a whole new challenge with a brand new set of circumstances which will determine the course he will follow.

You will find that while square dancing has made great strides toward standardization in the past several years and that through square dance publications and organizations, like CALLERLAB the square dance public is familiar with the same set of mainstream movements (with slight variations), there is still a wide variance in the likes, dislikes and abilities to dance these movements from varied formations.

I try to use this fact to put together a square dance program which will entertain as large a percentage as possible of the group gathered for each evening's dance. The first couple of tips each evening I try to learn as much as I can about the people for whom I am calling.

These early tips will certainly contain some hand swing figures (swing thrus, spin the tops, spin chain thrus), some tag the line figures (from standard as well as two-faced lines and probably some partner tags and half tags), some circulate figures (at least couples circulate, and all eight circulate with men in both the end and center positions) and some wheel around breaks including a star figure or two. I can learn much about the course of the rest of the evening by using a half-sashayed figure, such as a simple: (see * at end of article).

Heads right and left thru

Half sashay, slide thru (Box 1-4)

Also an easy left handed figure will tell me much about their abilities to react to a variety of positions:

(Box 1-4)

Slide thru, right and left thru, two ladies chain
Dixie style to an ocean wave
Left swing thru, eight circulate double
Left swing thru, allemande left

By the time I have finished the second tip I have learned a lot about the crowd's abilities and preferences; however, let me emphasize, each figure of all the ensuing tips will help me determine what will follow. You never stop weighing and judging to determine the course of the rest of the program.

While still in this preliminary judgment stage, another thing I look for is how the people dance in regard to accepted styling practices. Do they do sa do or Hungarian swing? Do the ladies chain or chain thru? Do they see saw, stand and wave arms and do the short cuts or do they enjoy the music and good

timing? If you discover the dancers doing these simple things incorrectly, you naturally know it will affect their abilities to execute intricate, interesting choreography and so it affects your planning of the remainder of your program.

For many years I have been a strong advocate of APD (All Position Dancing). I have been very pleased, the past year or so, to see this concept receiving a much wider acceptance. If we ever really accept this type of calling and dancing, it will be possible to give any type of dancing audience a more interesting, relaxed or challenging program, as they desire, without having to learn so many new terms. Not that I am against new terms, but I do think the present quantity of them is a little ridiculous and many of them do not lend themselves to APD.

As I now progress into the evening's program, I make great use of APD. I will choose a basic movement or a theme and build a tip around it. Starting in simple, standard positions and exploring our way through many of the more unorthodox positions and more intricate choreography, let's take a simple CALLERLAB Quarterly Basic like recycle and try it from standard waves, half-sashayed waves, arky waves and left handed waves:

Heads half square thru
Do sa do to an ocean wave
Recycle, slide thru, right and left thru
Flutter wheel
Star thru, circle half
Veer to a two-faced line
Couples circulate, wheel and deal
Swing thru (half-sashayed wave)
Recycle, star thru, partner trade
Right and left thru, slide thru
 (Box 1-4)

Let's do one from couples of same sex:

(1P-2P line)
Right and left thru
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Pass thru, wheel and deal
Girls pass thru, swing thru double
 (Wave: Girls facing in, boys facing out)
Recycle (face same sex)
Swing thru, scoot back
Boys run, slide thru
Pass thru, allemande

Now it may be time to try one from a left hand ocean wave:

(Box 1-4)
Star thru, Dixie style to a wave (left hand wave)
Recycle (facing corner)
Swing thru, girls circulate
Boys trade, boys run
Bend the line, right and left thru
Dixie style to a wave (left hand wave)
Recycle (facing partner)
Square thru three quarters, allemande

Of course, I would use a variety of routines for each of these "positions." These examples were just to demonstrate four different types of waves. I would also progress to waves of all same sex if the group could handle it.

Most of our modern square dance movements adapt very nicely to this theory of calling and programming and can result in an extremely interesting program of any degree of difficulty you desire.

In last December's issue, Jack Lasry spoke of working a tip around the mainstream figure scoot back, in which he progressed through about four possible positions and some very

interesting, flowing choreography. Scoot back lends itself beautifully to the APD theory because it can be done from any two parallel ocean waves (or even parts of waves). For instance let's look at this idea of "centers" scoot back, while ends do something else:

(Box 1-4)

Swing thru, boys run, tag line right
(The boys are actually a "mini-wave")

Boys scoot back, girls circulate

Couples circulate, wheel and deal

Swing thru, girls run, tag line right

(The girls are a "mini-wave")

Girls scoot back, boys circulate

Couples circulate, wheel and deal

(You are now ready to "dive thru, square thru three quarters, allemande," but let's don't.)

Do sa do to a wave, scoot back

Just the boys scoot back (it will be left handed)

All scoot back

Just the girls scoot back (left handed)

(Box 1-4 wave)

Swing thru, boys run, wheel and deal

Allemande

Here are a couple of quickies using the "mini-wave" idea:

(From any out-of-sequence partner line)

Dixie style to a wave

Boys scoot back, girls circulate

Allemande

or:

(When you are ready to dive thru, pass thru to an allemande)

Dive thru, curlique

Scoot back, scoot back again

Allemande

When you are a visiting caller, you are striving to give your audience something a little different than they get at their regular dances. Different formations can be very useful in this respect. I sometimes will go back to exploding squares, hexagons or even progressive hexagons to achieve this variety. For instance, much of the very same type of material you have been using in your conventional squares will have an entirely new "feel" and excitement when done from hexagons. The use of exploding or progressive squares has an additional problem which you must constantly keep in mind. One or two very weak couples can completely destroy the whole floor when doing this kind of dancing.

In case you have never tried this type of calling, let me encourage you to do so. Let's just look at a few figures from the hexagon formation. In this formation we have two couples, side by side, in each of the head positions and one couple in each side position:

Heads square thru, spin chain thru

Girls circulate double (be sure to count all six positions)

Boys run, bend the line

(You are in a partner sequence line just as if you were in a square of four couples.)

Pass thru, bend the line by threes

(Line breaks in the middle)

Pass thru, bend the line by threes

Pass thru, wheel and deal by same threes

Double pass thru, first three go left

Next three go right

Everybody right and left thru

Crosstrail thru to an allemande

As you see very simple, basic choreography like this has an entirely different flavor.

Sides to the right, circle to a line of six
Center two right and left thru
The others all slide thru
(Now do any series of figures for two facing couples which will zero. Then,)
Outsides square thru three quarters
Centers cross trail thru, allemande

Here's a very simple idea with a little surprise ending:

Sides flutter wheel, reverse the flutter
Half sashay, pass thru, go around one and line up six
All star thru
Two that can right and left thru
Full turn around
Two that can right and left thru
Full turn around
Two that can right and left thru
Full turn around
Double centers in, cast off by threes
All star thru
Two that can right and left thru, full turn around
Two that can right and left thru, full turn around
Left allemande

As you work with hexagons a little you will discover that many of your zeros, equivalents and basic sighting techniques will work for you just as they do in squares of four couples. Before leaving this subject, let me show you one routine that I "researched" from Vaughn Parrish:

Heads pass thru, wheel and deal
Double pass thru, first couple left
Next couple right
Sides move in
Heads wheel in behind them
Triple pass thru, double centers in
Cast off three by three
Star thru, triple pass thru
First couple left, next right
Last couple frontier whirl
All right and left thru and
Crosstrail thru to a left allemande

*See the Callers' Textbook, Chapter 45, on The Basic Formations of Choreography by Jack Lasry in the March 1977 issue of *SQUARE DANCING* magazine.

Mike Seastrom

One of our young leaders in the field of square dancing, Mike might be termed a "triple threat" caller. His equally excellent performance with squares, contras and round dances makes him a strong influence with young upcoming callers. Here is one of his specialties, that of "rotating" dancers.

MANY AREAS don't rotate. Those dancers who do find that it's a nice custom, if you're heads in the first half of the tip, to be sides in the next. In those areas where "rotating" is customary the callers, at the end of the final call in the tip, will say "rotate" and every square will turn 90° counterclockwise. The dancers take this for granted and they do the rotating automatically.

Mike Seastrom of Northridge, California, has made a special project of building in a Rotate so that at the end of the first half of each tip the dancers find that they have automatically moved to the right one position in the square.

"The possibilities for this type of pattern are virtually limitless," says Mike. "When working with a group that might not be accustomed to the practice, I may start out with an easy one":

One and two go right and left thru
Three and four go right and left thru
New one and three go right and left thru
Or,
Four ladies chain
Sides promenade half way
Heads flutter wheel, sweep a quarter
Centers zoom
New centers star thru

Another non-complicated example might be:
Heads star thru, pass thru
Spin chain thru, spin chain thru
Right and left thru
Dive thru, star thru

By the middle of the dance Mike's examples might involve a few more of the Mainstream Basics like these:

Heads cross trail round one to a line
Curlique, coordinate
Couples circulate
Men only circulate
Bend the line, ends star thru
Centers pass thru and U turn back

Four ladies chain three quarters
Four ladies chain across
Sides promenade halfway
Heads curlique, walk and dodge
Right and left thru
Swing thru, boys trade
Boys run, half tag trade and roll
Right and left thru
Dive thru, star thru

Four ladies chain
Heads curlique
(Walk straight ahead single file, lady in lead)
Split the sides
Lady go left, man go right
Around one to a line (2 men, 2 girls)
All curlique
All cast off three quarters (8 hand wave)
All the girls turn back
End couples only promenade three quarters
Centers bend the line
Right and left thru

Heads flutter wheel, swing thru
Spin the top, extend (step ahead)
Extend again, centers recycle
Swing thru, spin the top
Step thru, everyone partner trade

There are many more. Actually the principle, according to Mike, works like this:

Working with your favorite method of blocks or dancing dolls on a table, simply move your men to their rotated position, keeping them in sequence, then dance their partners to them. The reverse also holds true and you will achieve the same results if you rotate the women and then dance their men to them. It's very simple to beef up your rotate figure by adding any call of your choice while moving one sex to their rotated position. If the men or women get out of sequence, zero out your figure to put them back. This can be very entertaining and challenging to yourself as you "sight call your blocks" through various calls and copy the calls down or tape record them as you go. Give it a try! You'll be surprised.

Finally, here are a number of Mike's favorites:

All four ladies chain
All half sashay
Sides face the gal you rolled away
Grand square (8 steps)

Heads pass thru, separate around one to a line

Pass thru, wheel and deal (girls in the middle)

Girls turn thru, star thru

Couples circulate, bend the line

Pass thru, tag the line, face in

Ends star thru, California twirl

Heads square thru four hands

Do sa do to a wave

Men run, men trade

Men run, men circulate, swing thru

Girls run, girls trade

Girls run, girls circulate

Swing thru, right and left thru

Dive thru, star thru

Right and left thru

Sides curlique, cast off three quarters

Spin the top, turn thru

Swing thru (outsides), boys trade

Boys run, tag the line face right

Boys cross run, couples circulate

Men only circulate, tag the line face right

Men cross run, bend the line

Pass thru, wheel and deal

Double pass thru, cloverleaf

Centers star thru

Four ladies chain, all roll half sashay

Side men face the girl you just rolled away

Back up to make two lines, all right and left thru

Ends star thru

Centers pass thru and U turn back

Four ladies chain

Sides promenade half way round

Heads square thru, turn thru the outside two

Sides divide and star thru

Heads pass thru and U turn back

Four ladies chain

Heads star thru, all double pass thru

Centers in, cast off three quarters

Star thru, centers star thru

Heads flutterwheel, curlique, walk and dodge

Swing thru, boys trade, star thru (facing out)

Partner trade, step to a wave

Fan the top, all eight circulate

Boys run, bend the line

Right and left thru, flutter wheel

Ends star thru, centers pass thru and turn back

You might try some of these at your dances. Perhaps you'll find the practice will add nice variety to your program. Who knows, you might even try your hand at writing your own.

You may find when calling for dancers who are accustomed to rotating that you'll need to remind them, at least the first time, that they have already changed positions and there's no need to rotate again.

Earl Johnston

As the head of his own callers' schools in the East and as a staff member of other callers' school in different parts of the country, Earl Johnston is exceptionally qualified to provide leadership training for the new caller. This section on a workable workshop plan appeared in our May 1977 issue of the Workshop.

WHEN CALLERS get together and talk about programming, usually they are talking about a regular dance and how it should or should not be planned. It seems that just as much preparation should go into any program you are doing, whether it be a dance, a one-night stand, a lesson or a workshop. The workshop has moved to the forefront in many areas of the country and is enjoying a great deal of success. If you are running a workshop or are thinking of starting one, here are a few suggestions that may help to make it easier for you and also for your dancers.

In order to insure continuity of a workshop program, it seems that the dancers are happiest if you devote the first tip to reviewing what was done at the last meeting. This requires that you keep some type of records so that you don't forget what has been done previously.

In planning your workshop, you must take great care in your selection of material. Too many calls that start from the same position can boggle the minds of the best dancers. Too many calls that start from waves can be just as confusing, as can be too many that start from columns. This was best exemplified by the confusion caused by trying to do both coordinate and transfer the column in the same tip at club level dances, when they were both on the CALLERLAB list of experimental calls.

The ideal program would be one where one call started from lines, another started from waves and perhaps the third started from a wave standing between two couples facing in, (the quarter tag position).

When you have made up your mind what you are going to workshop, there are some important steps to follow. First, work out the wording of your teach so that it is clear and is as simple to understand as possible. It is wise to have at least two ways to say the same thing.

Second, take the call itself and determine exactly what it accomplishes. It can accomplish some of the following: Nothing, which makes it a zero; a ladies chain; a ladies chain and a right and left thru; a right and left thru; moving people one or more positions to their right or left; half sashaying dancers, etc. You must know what position the call leaves you in. This is most critical because after teaching the call

and getting the people to dance it, you have to get them back to an allemande left without having to teach some other call.

The next step is to see how you can use what you already know to enhance your presentation of the workshop figure. As an example: From a double pass thru situation, the call track II really only moves the center dancers thru each other and has them make a wave with the outside couple. If you have proven this to yourself, you can now take your known material and incorporate it with track II. Consider these examples:

Heads lead to the right
Circle to a line of four (1p2p)
Pass thru, wheel and deal
Centers pass thru
Swing thru, boys run
Bend the line (1p2p)

With track II it would now become:

Heads lead to the right
Circle to a line of four (1p2p)
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, boys run
Bend the line (1p2p)

Heads square thru
Swing thru, boys run
Ferris wheel
Centers pass thru, swing thru
Boys trade, boys run
Bend the line (1c2c line)

Would now become:

Heads square thru
Swing thru, boys run
Ferris wheel
Double pass thru
Track II, swing thru
Boys trade, boys run
Bend the line (1c2c line)

This sort of research should be done at home before you get to the workshop. You, as the teacher and caller, will need to know as much as possible about the calls to be taught if you are to do a good and confident presentation of the figures to be workshopped. You must know where the call starts and where it ends, and the place to do this is at home.

Let's look at a relatively new call and see what can be done with it from the standpoint of a workshop figure. Don Beck (Mass.) has written a new call, "Turn Over." It is easy to teach and dance. It also flows well, which gives it the characteristics needed for a workshop figure.

Turn Over—Any four dancers in a box circulate formation, cast (arm turn) three-fourths by inside hands as though to form an ocean wave. However, just as the new centers of that wave approach each other, they slide over (slither) nose to nose, past each other, to join the other end dancers, creating a two-faced line.

That sounds easy, but there are things to watch out for. From a normal ocean wave, turn over leaves you in a two-faced line with the men together facing out and the ladies together facing in. For most callers, this is an unfamiliar position and hard to get out of comfortably. In using turn over, it is easier if you set up your box circulate situation so that after the cast three-fourths the same sexes will be sliding nose to nose. This setup can be arrived at quite easily

Submitting Workshop Material for Publication

CALLERS ARE INVITED to contribute calls and collections of calls for possible use in the monthly issues of **SQUARE DANCING**. It is not possible to include all of the material received and the dances to be run are selected for originality and variety. Emphasis is given to standard calls utilizing basics that appear in the two "Basic Movements of Square Dancing" handbooks.

Occasionally you may have come upon an idea for a dance that you've carried just about as far as you can. It may be a Grand Square type of movement or it may be a pattern that simply needs smoothing out. Go ahead and send it in, along with an explanation of what you've tried. Sometimes our workshop people may come up with just the right touch that may get it "off the ground."

It is not always possible to send out an acknowledgement, but please know that we do appreciate hearing from you.

by having the wave set up with all the boys facing in or all the girls facing in, before calling the turn over.

When doing your initial teach, it is usually easier for the dancers if you can set up your call so that you can teach by referring to the men and the ladies. For example, you will do better with turn over if you can set up your call so that the women do the slide by, nose to nose (slither), or the men do the slide by, nose to nose, rather than referring to them as centers. If you are dealing with experienced dancers, you can get by with the ends and centers terminology, but if you are working with mainstream dancers or less experienced people, you will find that they respond better to the "men do something, women do something" concept. Many of you who are reading this will, no doubt, disagree and say that the dancers should be taught the *All Position Concept*, using ends and centers and not referring to men and women as such. This is an argument that will undoubtedly, someday, be agreed upon.

To illustrate, here are some examples:

Heads square thru (Box 1-4)

Touch a quarter (men facing in, girls facing out)

Turn over

Wheel and deal

Right and left thru (Box 1-4)

Heads square thru (Box 1-4)

Swing thru, boys run

Half tag the line (boys facing in)

Turn over

Wheel and deal (Box 1-4)

Heads square thru (Box 1-4)

Touch a quarter

Scoot back (girls facing in)

Turn over (boys slither)

Boys trade, boys cross run

Wheel and deal (Box 1-4)

Heads lead right, circle to a line

Curlique, turn over

Wheel and deal 2p1p

Right and left thru (1p2p)

Heads lead right, circle to a line (1p2p)

Curlique, circulate one position

Turn over, wheel and deal

Pass thru, tag the line in

Slide thru (Box 1-4)

Allemande left

Using the All Position Concept we have:

Side ladies chain

Heads square thru, swing thru

Turn over, couples circulate

Half tag the line

Boys run, promenade

As a review figure for your workshop, you might go back and take a look at chase right. From normal lines facing out, chase right leaves you in waves with the men facing out and girls facing in. A simple boys run will put you back in normal lines facing in, with the same partner you started with. However, if you are sharp, you will note that waves with the men facing out and women facing in is a perfect setup for turn over. To make it easier for yourself, call a scoot back after the chase right and the girls will be facing out and men facing in, which will have the girls do the slither part of turn over.

Heads lead to the right

Circle to a line (1p2p)

Pass thru

Chase right (wave, men facing out)

Scoot back (wave, girls facing out)

Turn over (girls slither)

Wheel and deal, star thru (2p1p)

Cross trail thru

Allemande left

As a finale, you can put the whole workshop into one call at the end of the evening and with a little bit of luck all of the dancers will get through the whole thing and you will all go home with a feeling of great accomplishment.

Heads lead to the right

Circle to a line (1p2p)

Pass thru, wheel and deal

Double pass thru

Track II, swing thru

Boys run, bend the line (1p2p)

Curlique, turn over

Wheel and deal (2p1p)

Pass thru, chase right

Scoot back, turn over

Wheel and deal, star thru (1p2p)

Jack Lasry

As workshop editor of *SQUARE DANCING*, Jack has helped provide assignments for the other leaders in this particular training project. For this segment, he has chosen postgraduate workshops. Callers will find much useable material here for use in their workshops.

A VERY POPULAR PART of our square dance program today is workshop dancing. We find that workshops encompass many levels of the activity, from the beginner just out of class who needs more practice and more education, to those who would like to move on to a higher plateau — whether it be mainstream, mainstream plus, advanced, or challenge dancing.

The transition from *class dancer* to *club dancer* has always been the crucial point in the newer dancer's short exposure to square dancing. We can list all of the problems faced by the dancer making this transition but most of you have seen the anxieties felt by many of your class dancers as they make the attempt to bridge the gap from class to club. *Bridging the gap* is what the Post Grad Workshop is all about.

Let's assume that the dancers have been taught all of the mainstream basics and are acquainted with the various positions and formations of these basics. The Post Grad Workshop should then expand the dancers' ability to react to the basics they have mastered and to be given the opportunity to react automatically to your command. The addition of the CALLERLAB quarterly experimentals may be included in this portion of the learning program so as not to increase the length of the beginners' class program.

I suggest a six to ten-week program that has a two to two and one-half hour dance session. Each session has a planned review of the mainstream basics with the caller actually using them in his calls and where weakness is obvious the dancers are given the opportunity to review the foundation of the basic. During a portion of the evening the basics should be "stacked" one to another so the dancer reaction and sharpness of execution is improved. Start by stacking two to

three calls, properly timed, of course, but with the timing aimed toward the experienced dancer execution.

One of the most important parts of the Post Grad Workshop is that the dancers are given the opportunity to *catch up*. They have learned a lot of basics and now need the practice time to feel confident and smooth.

Here are a few ideas on how you can build the dancers' experience to basic calls. *Wheel and deal* — Often the class dancer has become acquainted with wheel and deal only from lines of four following a pass thru. If the dancers find themselves in a line that is formed without passing thru they often will become confused upon hearing the command to wheel and deal. One of the reasons is that the dancer must react differently depending upon which one of the four spots in the line he is occupying.

Here are a few combinations that will allow you to acquaint your dancers with this pattern.

Heads square thru four

Square thru four with the outside two

(Ends in lines facing out)

Wheel and deal, centers pass thru

Swing thru, boys run

Bend the line, slide thru, left allemande

Heads lead right, circle to a line

Square thru three quarters

Wheel and deal

Centers pass thru, swing thru

Spin the top, right and left thru, flutter wheel

Crosstrail, left allemande

Heads pass thru, U turn back

Slide thru, do sa do to a wave

Girls trade, girls run

Tag the line in

Pass thru, wheel and deal

Double pass thru

Centers in cast off three quarters

Curlique, boys run, left allemande

Heads lead right, circle to a line

Pass thru, tag the line, face out

Wheel and deal, zoom

Centers swing thru

Turn thru, left allemande

Heads lead right, circle to a line

Right and left thru, flutter wheel

Star thru, dive thru

Double pass thru

Centers in cast off three quarters

Pass thru, tag the line face out

Wheel and deal, boys pass thru

Star thru, couples circulate

Girls trade

Wheel and deal

Square thru three quarters

Left allemande

Heads square thru four, swing thru

Boys run, tag the line in

Pass thru wheel and deal

Double pass thru

Centers in cast off three quarters

Right and left thru, slide thru

Left allemande

Heads pass thru around one to a line

Pass thru, wheel and deal

Double pass thru

Girls U turn back, star thru

Girls trade, wheel and deal

Left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru
Centers in cast off three quarters
Pass thru, wheel and deal
Girls pass thru, curlique
Balance, in your wave
Boys trade, boys run
Wheel and deal, square thru three quarters
Left allemande

Another one of the calls that is almost impossible to master during class is tag the line. I would like to touch on how important it is that the *dancers are taught how to react to the command*. Impress on the dancers how vital it is for them to recognize their individual positions within that line that is formed. Are you the end or the center of the line? Where are you in whatever formation the caller has placed you? Are you the ends or centers of a wave, leaders or trailers in a double pass thru formation? Every time a caller places dancers into a new formation have them look around and see how they can remember the spot. One caller used to tell his dancers, "It's not the face, it's the place." Their reaction to the next call depends upon the instant recognition of where they are standing – *their position*.

Here are a few drills that will acquaint the dancers with all positions in the lines from which the tag is called. By the way, to call tag the line from ocean waves is very poor choreography. The center dancers in the wave have to dodge around each other and the total action is not smooth.

Heads square thru four, swing thru
Boys run, tag the line, face in
Pass thru, tag the line, face right
Wheel and deal, dive thru
Square thru three quarters
Left allemande

Heads square thru four
Do sa do to a wave
Girls trade, girls run
Tag the line right
Wheel and deal, left allemande

Heads lead right, circle to a line
Pass thru, tag the line face in
Box the gnat, crosstrail
Left allemande

Heads lead right, circle to a line
Pass thru, tag the line right
Couples circulate, wheel and deal
Swing thru, boys run
Left allemande

Heads lead right, circle to a line
Rollaway a half sashay, pass thru
Tag the line face in
Right and left thru, crosstrail
Left allemande

Heads lead right, circle to a line
Right and left thru
Rollaway a half sashay
Pass thru, tag the line face in
Crosstrail thru
Left allemande

Heads pass thru around one to a line
Pass thru, tag the line
Lead couple partner trade
Square thru three quarters, trade by
Left allemande

When reviewing the tag family, one of the often-used actions is the half tag. It is important that the dancers be given the oppor-

tunity to relate to the ending formation in which the half tag places the dancers.

Heads square thru four
Swing thru, boys run
Half tag the line, balance
Girls run, box the gnat
Right and left thru
Slide thru, left allemande

Sides square thru four
Swing thru, boys run
Half tag the line, balance
Scoot back, boys run
Slide thru, left allemande

Heads square thru four, curlique
Cast off three quarters
Girls trade, girls run
Half tag the line, balance
Boys run, slide thru
Left allemande

Heads square thru four
Do sa do to a wave
Eight circulate, girls trade, girls run
Half tag the line, balance
Boys run, star thru, pass thru
Trade by, left allemande

Heads pass thru around one to a line
Pass thru, half tag the line
Balance, swing thru
Boys run, wheel and deal
Dive thru, square thru three quarters
Left allemande

Sides pass thru around one to a line
Pass thru, half tag the line
Balance, girls trade
Recycle, left allemande

Heads lead right
Circle to a line
Swing thru, boys run
Half tag the line
Balance (check columns)
Trade, boys run, pass thru
Left allemande

Heads lead right
Circle to a line
Swing thru, boys run
Half tag the line
Eight circulate, boys run
Square thru three quarters
Trade by, left allemande

Sides lead right
Circle to a line
Pass thru, bend the line
Swing thru, boys run
Half tag the line
Eight circulate, boys run
Left allemande

When working with these examples, in order to give your dancers a total opportunity to feel each position repeat the examples with the side couples starting the action. For example, have the sides square thru or the sides lead right, etc. The figures will work out the same returning the dancers to partners and proper corners but the dancers will get a different "feel."

It is impossible to cover the entire basics program during this article. It is important that *you* cover the entire basics program in review and with the thought in mind that your responsibility is to help make the dancers cross the bridge from class to club dancers easily. By conducting an effective Post Grad Workshop we should be able to cut the drop rate during this critical point in dancing.

Marshall Flippo

How are you at planning an evening program? Marshall, one of the truly successful square dance callers in the world today, has some thoughts on updating memory patterns. Originally all of this was taken from a taped interview made at an Asilomar Institute session. Then both Workshop editor, Jack Lasry, and staff coordinator, Ken Kernen, worked it into its present form.

IN PUTTING TOGETHER an evening's program, I use a lot of equivalent and zero figures, combined with a variety of different memory patterns that I've done through the years and which I've been able to change to new choreography as it comes out.

Basically I'll call up to a certain point using the memory pattern; then I'll use some equivalents and zeros, keeping in mind that I want to get them back to that same place where they were in the memory figure; then I will finish it up – either the same as it ended years before or with some of the newer movements that are currently popular.

One particular memory pattern that I've been using for years is:

Head ladies chain across
Same ladies chain to the right
Heads square thru four hands around
Heads square thru with the outside two
Four hands around
Bend the line
Right and left thru, cross trail back
Allemande left

An example of how you can change the entire feeling of the dance is by adding a swing thru, spin the top and pass thru, which is really equivalent to a square thru:

Head ladies chain, chain to the right
Heads swing thru, spin the top
Pass thru, swing thru, spin the top
Pass thru, bend the line

At this point the dancers are back in lines of four with their partners in sequence (1P2P) ready to finish the dance as before with:

Right and left thru, cross trail back

Allemande left

Or, instead of ending the figure, continue on from the lines of four (1P2P) with:

Curlique, coordinate, bend the line
Right and left thru, slide thru
Swing thru, girls circulate
Boys trade, boys run, bend the line

Now simply end the figure as before, or use this slightly different ending:

Right and left thru, slide thru

Right and left thru, roll away half sashay

You turn back, allemande left

If you are calling to the same group all the time, you can change these things around with the new stuff that is coming out or the different equivalents that will get you back to the same place that you want to be in your memory figure.

Another example of a memory figure is:

Heads pass thru, around one make a line of four
Pass thru, ends cross fold, star thru
Square thru three quarters around
Bend the line, pass thru, girls cross fold
Star thru, bend the line
Pass thru, boys cross fold
Star thru, bend the line
Slide thru (or star thru), allemande left

This is the old memory figure. I might change it in this way:

Heads pass thru, around one to a line of four
Pass thru, ends cross fold, star thru
Square thru three quarters around
Bend the line, pass thru girls cross fold
Star thru, bend the line
 (Now add in a zero figure, such as)
Right and left thru, slide thru
Swing thru, spin the top
Right and left thru, pass thru
Bend the line, pass thru, partner trade
Square thru three quarters around
Bend the line
 (At this point use this from the original figure)
Pass thru, boys cross fold, star thru
 (And continue on with this)
Substitute back over two
Bend the line, pass thru, partner trade
Slide thru, swing thru, spin the top
Pass thru, bend the line
Right and left thru
Square thru three quarters
Bend the line
 (And end the figure in this way)
Slide thru, allemande left

Or use this ending:

Slide thru, swing thru, box the gnat
Right and left thru
Do sa do and make a wave
Girls cross fold, allemande left

Part of the dance has the same feel for the dancer, but much of it has been changed from the original memory figure by adding several zeros and a different ending.

Another short break in its simplest form that I continue to use:

Heads cross trail thru
Around one make a line of four
Centers do sa do
Outsides left square thru around the outside four hands
Centers box the gnat, square thru three quarters
Allemande left

Using this same basic pattern, change it as follows:

Heads cross trail thru
Around one make a line of four

At this point add in the following zero:
Pass thru, wheel and deal, double pass thru
Centers in, cast off three quarters
Pass thru, wheel and deal, double pass thru
Centers in, cast off three quarters
Pass thru, wheel and deal, double pass thru
Centers in, cast off three quarters

Continue on with this zero:

Lines of four pass thru, wheel and deal
Double pass thru, centers in, cast off three quarters
Pass thru, wheel and deal
Double pass thru, centers in, cast off three quarters
Boys square three three quarters around
Girls pass thru, boys centers in, cast off three quarters
Boys square thru three quarters around
Girls pass thru, centers in, cast off three quarters
Pass thru, wheel and deal, double pass thru
Centers in, cast off three quarters

Now end the figure by using the following:

Centers do sa do, outside four left square thru
Centers box the gnat
Square thru three quarters
Allemande left

Note that in the above example you can use any one of the zeros in any order you wish, just

as long as you bring them back to that same point and then add on the ending.

Here is another dance that can be added to by using several equivalents and zeros:
Heads square thru four hands, slide thru
Pass thru, partner trade
Right and left thru, two ladies chain

Or use the following equivalent to get the dancers to this same position:

Heads swing thru
Spin the top, pass thru
Star thru, two ladies chain

Then continue on with:
Send 'em back dixie style to an ocean wave
Left swing thru, boys circulate twice
Girls trade, circulate once, left swing thru
Girls circulate twice, boys trade

Boys circulate once

At this point simply allemande left or continue on with:

Left cast off three quarters 'round
Centers trade, same sex trade
Centers trade, left cast off three quarters
Girls trade, left swing thru
Allemande left

Another figure or pattern that I use frequently is:

Heads half square thru
Circle four and make a line
Pass thru, wheel and deal
Boys diagonally dixie chain (Since dixie chain is not too popular anymore, simply use boys diagonally double pass thru)
Boys turn left, go single file and keep walking
Girls diagonally dixie style to an ocean wave
Girls step thru, allemande left
Heads half square thru
 (Add in this short zero)
Swing thru the outside two
Boys run, wheel and deal
 (Also this zero)
Curlique, scoot back
Boys run, star thru
Right and left thru
 (And another zero)
Swing thru, boys run
Ferris wheel, pass thru
 (Again a zero)
Swing thru, spin the top
Slide thru
 (Now have them)
Circle four and make a line

And then if you wish, add in this longer zero pattern:

Pass thru, wheel and deal
Centers turn thru, left turn thru the outside two
Turn thru again, centers in
Cast off three quarters, pass thru
Wheel and deal, centers turn thru
Left turn thru the outside two
Turn thru again, centers in
Cast off three quarters, pass thru
Wheel and deal and everybody turn back
Centers in, cast off three quarters

At this point you are back in lines of four ready to finish the memory segment with:

Pass thru, wheel and deal
Boys diagonally pass thru
All turn left, go single file and keep walking
Girls diagonally dixie style to an ocean wave
Girls step thru, allemande left

Here's a figure I frequently use which, in its simplest form, looks like this:

Heads half square thru
Half square thru the outside two
Bend the line
Square thru four hands, right to your partner
Pull her by and allemande left

By adding in an equivalent to a half square thru and some zeros in several places, we have an entirely different dance, as the following example shows:

Heads star thru, pass thru
 (Equivalent to a half square thru)
Curlique, walk and dodge, partner trade
Right and left thru and a flutter wheel
Square thru three quarters
 (Equivalent to a half square thru)
Bend the line
 (Now add in this)
Right and left thru
Square thru three quarters
Bend the line, right and left thru
 (Follow it with this short zero)
Slide thru, swing thru, spin the top
 (Then add in the following)
Pass thru, bend the line
Right and left thru, slide thru
Curlique, walk and dodge
Partner trade and right and left thru
Flutter wheel

This puts you back into that spot where you can finish the figure with:

Square thru four hands
Right to your partner, pull her by and
Allemande left

Jack Lasry

In the October, 1977, issue of *SQUARE DANCING*, Jack joined Ed Foote in creating the textbook chapter "Extemporaneous Sight Calling." Jack then followed through with the material in this Workshop segment on the preparation for sight calling.

IN ORDER TO MAKE full use of the sight calling method, preparation by the caller is a must. I would like to pass along a few pointers on how to prepare for sight calling as a method of resolving the square.

I suggest that you start with either a class level dance, with the most experienced dance plateau you call for, or one square in the basement. With the class level group you no doubt will be calling less complicated material at a slower tempo and wish to return to a left allemande more often. The more experienced dancers will respond to your calls more accurately and correctly, so it could be easier to follow your pilot squares.

Plan to try sight calling for only one tip, and I would recommend that you select the fourth tip of the evening. This will allow you some time while calling to prepare for this tip.

During tips one and two select your primary couples. These should be good dancing couples who are easily observed due to the color of costume or other readily identifiable characteristics such as eye glasses, hair color or style, etc. During these two tips, as you call memory figures, zeros and equivalents observe the pilot squares (at least two) and watch for your primary couples. See how they are matched up at the time of the left allemande. Check as your memorized patterns bring your primary couples into position for a left allemande.

Learn how to watch your two pilot squares

and at the same time keep an overall observation of the entire floor.

During tip three add your secondary couples — they will be the couples to the left of your primary couples — placing the primary man between his partner and his corner (the secondary lady). As you continue to call material that would be conscious “knowledge,” observe the various relationships that the primary and secondary couples establish as you come to a left allemande. Try to select figures that end in lines so that your getout to the corner is either a cross trail thru, a slide thru, or a square thru three-quarters, to the left allemande. You will soon become confident of your ability to “see” the relationship of primary couples to secondary couples as the “snap shot” lens in your eyes makes the necessary observations. Watch as your memorized patterns bring your primary people together.

Now for tip four! The plan for this tip should include (1) the figures you wish to build around or use to develop your principal dance themes, (2) some memorized starter material to help you get started, (3) a solid ability to recall the step-by-step procedure outlined in the Textbook Chapter, (4) the ability to select reasonable combinations of basics, keeping the dancers in a standard-position relationship.

Call your memorized routines — the zeros and equivalents you know — and then deviate from there. For example:

Your basic routine calls for a dixie style to a wave, followed by a boys cross run. Deviate a little by calling a boys trade, then boys cross run. The ending formation — a standard wave — will still be achieved but the dancers will be in different spots. Now it's time to work back to facing lines and follow your formula for resolving the set.

Step out further and further from your memorized routine with slight changes and soon you will be creating entire themes built around two or three principal calls.

Build on a Theme

Here are a few ways you can take off on using spin chain thru, scoot back and spin the top as three principal basics to “theme” around. Your starting formation will be an eight chain thru box setup. You can achieve this by starting with a static square and having the heads (or sides) square thru four and then half square thru. Or, from lines call a slide thru, half square thru and trade by. You are now ready to use your spin chain thru. Remember, you are stepping out on a “limb” so build your confidence with short combinations at first.

Spin chain thru

Girls circulate (once or twice)

Boys run, bend the line

(You are ready to match up couple one, etc.)

For the next combination start in a similar manner to set up your eight chain thru box formation.

Spin chain thru

Girls circulate (once or twice)

Spin the top

Right and left thru

(And you are back in lines to start the resolving process.)

At this point you can now add a scoot back into your theme. Think where it will fit best. I

like it after the spin chain thru. Set up your eight chain box formation once again and build into the following:

Spin chain thru

Girls circulate double

Scoot back, girls trade

Swing thru, boys run

Bend the line

(And on to the formula for resolving the square.)

Here's another example from the same starting formation:

Swing thru, spin chain thru

Boys circulate double

Scoot back, boys trade

Spin the top, right and left thru

(You now have lines facing ready to use the formula for resolving the square.)

Remember our motto, K.I.S.S. the dancers — Keep It Simple Silly! Your pilot squares must function, the choreography must be smooth, your timing must be comfortable. *It does work!* *Sight calling can work for you.*

George Elliott

The author of the following material appeared as a contributing editor to the workshop section for several years. His imaginative choreography provided almost limitless material for callers in the mid-1960's. George Elliott passed away in 1977, but he left behind a storehouse of creative calling ideas. In paying our respects to George, we found no better method than to reproduce some of his early material which today is still filled with variety and dancing pleasure.

IN CELEBRATING 28 YEARS of publication, **SQUARE DANCING** magazine and The American Square Dance Society is looking ahead and projecting to the future. At the same time we are looking back a bit to see what has gone on in the past. In the section on Round Dancing you'll find four dances that have lasted over the past quarter century and are still being danced today. Then, in the section on Patter Calls you'll find a collection of calls that were the “hits” of the past. In the lead we are harking back, once again, to the past and to the section of a Workshop that was especially popular with callers. Edited by the late George Elliott, each month a particular theme or basic would be spotlighted as a means of adding variety to the caller's program. As a tribute to George, we bring you a few of the Elliott columns of the past.

Quite often George would build up to a dozen or more drills, all based on taking one particular figure or pattern and thoroughly exploring all its variations. Here are several drills that emphasize the triple allemande:

Allemande left and the ladies star

Gents promenade not too far

Allemande left and the gentlemen star

Girls promenade not too far

Allemande left the same little pearl

Allemande right your own little pearl and the ladies star

Gents promenade not too far

Allemande right and the gentlemen star

Girls promenade not too far

Allemande right your own little pearl

Then allemande left the corner girl

Go right and left grand

Allemande left and the ladies star

Gents promenade but not too far

Reverse the star, reverse the ring

Meet your partner, right elbow swing

All the way around

Allemande left and the gentlemen star

Girls promenade but not too far

Reverse the star, reverse the ring

Meet your own, right elbow swing

Find old corner a left allemande.

Here's a smooth pattern that has been used and varied and added to over the years:

One and three go forward and back

Go down the middle and pass thru

Split the ring go around two

Join that pair and line up four

Forward eight and back once more

Box the gnat across from you

And come right back a right and left thru

Four ladies chain

And chain right back

Catch 'em by the left for an allemande star

Boys back up a right hand star

Throw out the clutch put her in low

Twice around the ring you go

Pass her once

Same girl a left allemande

Partner right, right and left grand

A simple idea such as “Side gents pass thru and star thru,” becomes the subject for endless variations. Here's one example:

Forward eight and back like that

Four ladies chain the inside track

Turn the girl in the usual way

First and third a half sashay

Side gents pass thru and star thru

Head ladies pass thru and star thru

Everybody move to the next old two

Cross trail thru and find old corner

Left allemande

Have you ever tried developing the idea of two couples pass thru, gents turn back and follow that girl? Well, George did in 1965 and here are two examples:

One and three go forward and back

Now pass thru across the set

Gents turn back and follow that girl

Go round one

Into the middle two ladies chain

Face that two and pass thru

Gents turn back and follow your pet

Go round one

Into the center two ladies chain

Side two cross trail thru

Find old corner, left allemande

Promenade and don't slow down

One and three you wheel right around and pass thru

On to the next and pass thru

Gents turn back and follow that girl

Twice around

Pass your own and on you go

Next time you meet it's do paso

Partner left and corner right

Partner left an arm around

Now make a ring when you come down

And circle left, allemande left

Around one and around two becomes the subject for unlimited variety without creating new terms or basics. Try these two examples:

Forward eight and back with you

One and three a right and left thru

Same ladies chain

Turn the girl and roll away

Then circle up eight while you're that way

Four men pass thru and turn right single file

First around two, the next around one

Find old corner, left allemande

Two and four go forward and back
 Same ladies chain
 Turn the girl and roll away
 Then circle eight
 Circle left on the same old track
 Girls go forward and then come back
 Same four square thru go five hands
 Five hands and when you're thru
 Both turn left single file
 First around two, the next around one
 Find old corner left allemande

Take just one couple and have them split the opposite couple and you have created an unsymmetrical formation that can add variety to any program. Here's just one example:
Forward eight and back to town
 Four ladies chain three quarters round
 Turn the girl like you always do
 And two and four do a right and left thru
 Couple one only a half sashay
 Go up to the middle and back that way
 Split that couple across the floor
 Go round just one and line up four
 Forward four and four fall back
 Come back to the center and bend the line
 Pass thru
 Square thru three quarters round when you come down
 Find old corner, left allemande

Isn't it interesting to find that what was descriptively called as, "Inside four roll back one" in the figure below, would today be called "zoom."

Forward eight and back with you
 One and three do a right and left thru
 Two and four go forward and back
 Pass thru and separate
 Stand behind that two
 Inside four roll back one
 The other four pass thru
 To a left allemande

Here are some additional breaks and figures that appeared in George's column over the years that are just as current and useable today as they were ten to fifteen years ago.

Head two pass thru, turn back
 Side two pass thru, turn back
 A right to your corner, pull her by
 Then allemande left is what you do
 Go right and left grand

Forward eight and back like that
 Four ladies grand chain the inside track
 Turn the girl like you always do
 Two and four do a right and left thru
 One and three go forward and back
 Same four square thru three quarters round
 When you come down
 Separate go round one
 Line up four
 Forward eight and back once more
 Now pass thru and wheel and deal
 Four ladies with a right hand star grand chain
 Find old corner, left allemande

Promenade
 One and three separate, roll back one and promenade
 Two and four wheel right around
 And cross trail thru
 Find old corner, left allemande

One and three half sashay
 Go up to the middle and back that way
 Same four star by the left
 Go one full turn
 Gents roll back and pass your own
 Find old corner a left allemande

Jack Lasry

Indicative of his position in the square dance leadership field, Jack Lasry was, in March 1977, elected chairman of CALLERLAB, the International Association of Square Dance Callers. Jack appears on many callers' schools and here, in a discussion on isolated sight calling, exhibits his special brand of insight into the calling field.

ISOLATED SIGHT CALLING is a term I've coined to indicate that the caller is isolating four dancers into a "groupie" and will keep these four dancers together while creating a dance routine. You will need to have some specific knowledge about the starting formation so that you can easily return to a left allemande.

The basic group to start with is the Box 1-4 formation, set up by having the heads or sides square thru four hands. There are some things it is important to know about the Box 1-4 formation:

1. The four dancers, when properly placed, will allow for a left allemande.

2. One couple in the group is a matched couple — that is, they are with original partners. The other couple is "mismatched" — or with their opposites.

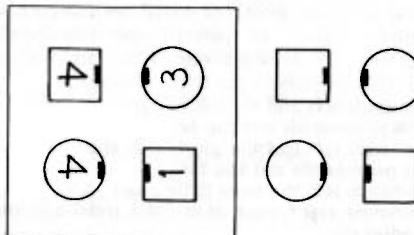
3. We also know that if we want to call a left allemande the dancers must be in proper boy-girl relationships and that the matched pair must be on the outside of the set and the mismatches on the inside.

The basic principle of isolated sight is that you, the caller, will select choreography combinations that will keep the four dancers in your group very close together, so an allemande left is only a few moves away.

You will need several primary couples. They will be your matched pairs. I select three primary couples in different sets and this is done by the same methods discussed in the article on Sight Calling in the October issue of SQUARE DANCING magazine. I call some known zero dances that start in the Box 1-4 formation while I reinforce in my mind who the primary couples are. Once this is done I am ready to utilize the isolated sight as a valuable tool in keeping track of the dancers while I create danceable combinations for their enjoyment. One more note of preparation — be able to select figures (basics) that two couples can perform. Check the CALLERLAB lists and observe how few of the calls require all eight dancers.

Let's start simply and progress into showing how easily we can use most all of the basics and disguise from the dancers the fact that we are keeping four dancers close together.

Basic Formation #1: Box 1-4 — Eight Chain Thru



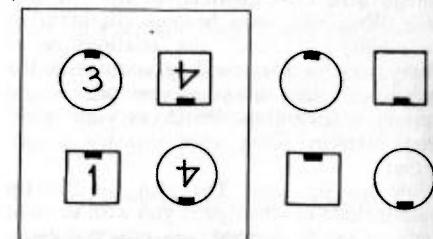
My group — number four couple primary matched pair, number one man — number three lady mismatched couple. I have drawn a square around my group. I will keep these four dancers

together during my choreo creations.

We can select figures like swing thru, trades, scoot backs, spin the tops, etc., then work the dancers back to having the primary number four couple matched up, place them as the outside couple and call a left allemande. Remember, no spin chain thurs, no circulates unless called double. Eight chain thru or eight chain four will both work.

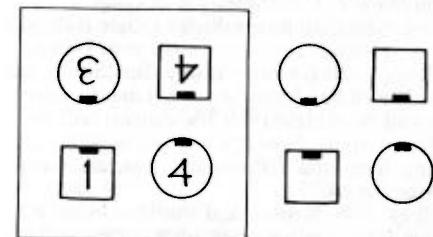
Think of all the possible combinations for these two facing couples that will keep them together.

Basic Formation #2: Box 1-4 — Curlique



From basic formation #2 I can select many calls — scoot backs, split circulates, walk and dodge, follow your neighbor, runs, etc. Then, after calling by combination, place the dancers back with the primary couple as the outside pair and you are ready for a left allemande. See how many combinations you can work.

Basic Formation #3: Box 1-4 — Star Thru

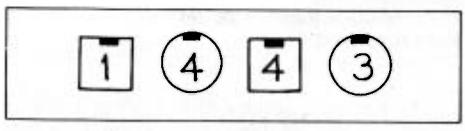
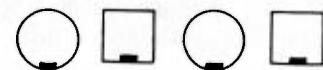


Our four dancers are still facing but the square has been formed into lines and this gives the dancers another formation to use. Some basic patterns from here might include:

- (1) Right and left thru, dixie style
- (2) Pass thru, chase right
- (3) Right and left thru, flutter wheel
- (4) Pass thru, tag the line in

All of the above will keep the four dancers in the group together. How many can you come up with?

Basic Formation #4: Box 1-4 — Star Thru — Pass Thru — Bend the Line

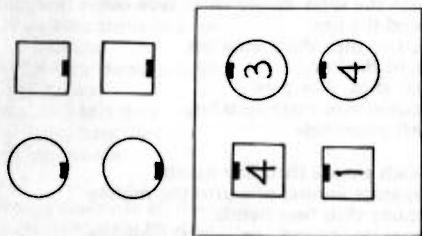


The group has now formed its own line with all four dancers in the same line. Observe your group. Lots of possibilities open up from this setup. Let us show you a few.

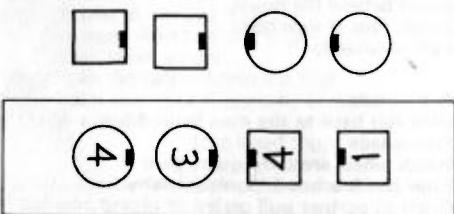
- (1) Pass thru, boys run
- (2) Pass thru, tag the line right, wheel and deal
- (3) Pass thru, chase right
(All in the same wave.)

Also from the same line we can add the pass thru, wheel and deal which will result in a

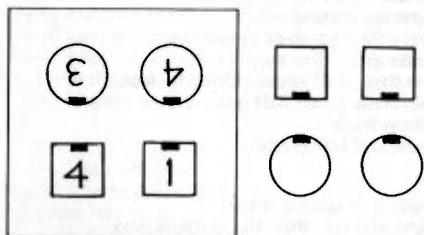
double pass thru setup, one couple behind the other.



This allows you to complete the double pass thru and the group will still be together. From the completed double pass thru formation a peel off, a centers in and cast off three-quarters, or a centers out will keep the group together. From the basic Formation #4 the line group can pass thru, wheel and deal, double pass thru and cloverleaf. Your group will all be lined up on the same side of the double pass thru formation.

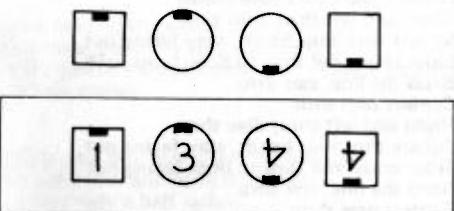


To easily resolve the set from here have the centers pass thru, star thru, pass thru, wheel and deal, centers square thru three-quarters, left allemande. You could also have the centers in and cast off three-quarters after the completed double pass thru, placing the group in the setup where two boys are facing the two girls, still the same four dancers that make up your group.



A nice disguise at this point is to have the centers square thru four while the ends star thru and your group will be back to an eight chain thru box from which a do sa do to an ocean wave, recycle, dive thru, square thru three-quarters will bring the dancers into position for a left allemande. Your creative mind should allow you to expand upon this formation for an endless number of smooth dancing combinations.

Basic Formation #5: Box 1-4 – Swing Thru – Boys Run



From the two-faced lines group come other possibilities.

- (1) Tags
- (2) Half tags
- (3) Ferris wheel, centers pass thru
- (4) Centers cross run
- (5) Centers cast off three quarters
(to set up diamonds)
- (6) Couples circulate

The couples circulate gives the dancers the feeling of traveling to another spot in the set, but our "groupie" is still intact with one couple behind the other. A bend the line will put the group into a basic #4 line formation.

Basic Formation #6: The Column

The column can be set up from (1) Formation #3 with a touch one quarter, (2) Formation #4 with a touch one quarter. The difference is the location of the group. In (1) the group is together in a box circulate setup and in (2) the group is one side of the column. You can call an all eight circulate twice and keep your group together. The box group will end up with all on one side of the column. The line

group will end up in a box circulate group of four at one end of the column. A trade and roll will get you out of the columns and back to facing lines.

It is possible to provide endless hours of dancing through the isolated formations and at all times be very close to resolving the set with a left allemande. You must still create "on your feet" the nice smooth flowing mixture of basics that make good square dancing, but you eliminate a lot of the worries regarding the ability to find your corner for a proper left allemande.

I have used for our discussion a group developed around the Box 1-4 but you can start with an "across the street" Box 3-2. Just remember to bring your mismatched couples "across the street" for the left allemande.

Start with Basic Formation #1 and grow slowly. You will gain confidence in sight calling and find the isolated sight calling program to be very effective.

AMMUNITION



ONE OF THE PRIME NEEDS among callers today appears to be well constructed material utilizing a limited number of basics. Ken Kernen, on the staff of SQUARE DANCING magazine, each month produces this special segment of calling "ammunition" for those looking for variety as well as all-position possibilities for dancing at the basic level of Mainstream. It is felt that more callers will establish themselves as qualified basic club callers if the material is provided for them to use based on the first Basic Plateau. So important is this concept to the future of this activity that an even greater emphasis will be placed on this program by SQUARE DANCING magazine.

STARS

Sides right and left thru, half square thru
Star right once
Girls turn around right and left thru
Dive thru, pass thru
Star right once
Girls turn around right and left thru
Dive thru, pass thru
Left allemande

Head couples right and left thru
Join hands and circle left
Drop hands go single file
Number one lady in the lead
(Everybody else follow that girl)
Turn out to the left and make a left hand star
All eight star by the left
Come back by the right, right hand star
Girls roll out, left allemande

Heads couples square thru
Right and left thru
Roll away with a half sashay
Pass thru, U turn back
Star by the right once around
Heads to the center for a left hand star
To the same two right and left thru
Dive thru, pass thru
Right and left thru
Roll away with a half sashay
Pass thru, U turn back
Star by the right once around
Heads to the center for a left hand star
To the same two right and left thru
Dive thru, pass thru
Star by the right once around
Heads to the center, left hand star
Pick up the corner, arm around

Star promenade

Back out and circle left
(Two boys together, two girls together)
Four boys go forward and back
Square thru four hands
Star by the right with the girls
Boys to the center, left hand star
Pick up the corner with an arm around
Star promenade
Girls roll back, right and left grand

Head ladies chain
Heads right and left thru
Couple number four only face your corner
And box the gnat
Square your sets just like that
Sides cross trail around just two
Lines of four go forward and back
Pass thru, bend the line
Girls star left, men star right
One like Venus and one like Mars
Everybody reverse those stars
Men step in behind your girl
Right hands up star all eight
Girls step out, pass one man
Left allemande

Heads lead right and circle up four
Head gents break to a line
Forward eight and back with you
Forward again and pass thru
Turn to the left, go single file
Make a left hand star and turn awhile
(It's follow the leader)
Number one gent wherever you are
Lead out and start a right hand star
Everyone follow and don't be slow
Right hand star and away you go
Girls reach back with your left hand
Allemande left

Heads square thru four hands
 Star right with the sides once around
 Heads star left in the middle once around
 Right and left thru the outsides
 Star thru, pass thru
 Left allemande

Ladies to the center and back to the bar
 Gents to the center with a right hand star
 Back by the left
 Meet your partner and walk on by
 Turn the right hand lady with the right hand
 It's a once and a half
 Turn partner by the left and the ladies star right
 Opposite gent for a do paso
 Corners all with a right hand around
 Back to your own for an allemande thru
 Shoot that star and away you go
 Right and left and a do paso
 Her by the left and corner right
 Back to the partner for an allemande thru
 Slip the clutch, left allemande

Allemande left the corner
 Come back and promenade
 Promenade but don't slow down
 Put the girls in front, go single file
 One by one, it's Indian style
 Girls keep walking the way you are
 Men turn in, make a right hand star
 Pass them twice in the middle of the town
 The second time you meet—
 Boys slide out, girls slide in
 Girls star left in the middle of the pen
 The second time you meet—
 Girls slide out, men slide in
 Star by the right, go twice again
 Pass by the partner, head for corner
 Left allemande

Heads left square thru four hands round
 Star left with the sides once around
 Men turn back
 Left allemande

Sides square thru four hands around
 Right and left thru, dive thru
 Square thru three quarters round
 Star left once around, men turn around
 Left allemande

Heads square thru four hands around
 Star right with the sides
 Heads star left once in middle
 Pick up corner star promenade
 Back out and circle eight
 Men left square thru four hands around
 Allemande left

Heads promenade half, star thru
 Pass thru, right and left thru
 Dive thru, pass thru, circle half
 Dive thru, pass thru
 Split two round one into middle
 Star right once around
 Left allemande

FULL TURN AROUND

Head ladies chain
 Head couples right and left thru
 Pass thru
 As a couple promenade to the left
 Three quarters round the outside
 Side couples star thru
 Right and left thru with a full turn
 Promenade to the left three quarters
 Heads star thru
 Right and left thru with a full turn
 Promenade to the left three quarters
 Sides right and left thru with a full turn
 Left allemande

Promenade
 Heads wheel around
 Right and left thru with a full turn
 Go on to the next, star thru
 Right and left thru with a full turn
 Left allemande

Promenade
 Sides wheel around
 Right and left thru with a full turn
 Go on to the next
 Right and left thru with a full turn
 Go on to the next
 Right and left thru
 Star thru, pass thru
 U turn back
 Right and left grand

Circle left, rollaway
 Swing that gal coming your way
 Promenade
 Heads (sides) wheel around, star thru
 Right and left thru with a full turn
 Centers star thru
 Right and left thru with a full turn
 Everybody separate
 Left allemande

Heads right and left thru
 With a full turn around
 Rollaway with a half sashay
 Separate round one into the middle
 Box the gnat, square thru three quarters
 Left allemande

Heads (sides) pass thru
 Separate around two to a line of four
 Go up to the middle and back
 Box the gnat, right and left thru
 Rollaway half sashay, pass thru
 Arch in the middle, ends turn in
 Right and left thru in the middle
 With a full turn around
 Split those two
 Around one to a line of four
 Go up to the middle and back, pass thru
 Arch in the middle, ends turn in
 Right and left thru in the middle
 With a full turn around
 Change feet, left allemande

Promenade
 Heads (sides) wheel around
 Right and left thru with a full turn
 Move on to the next
 Star thru, right and left thru
 Rollaway half sashay
 Do sa do back to back
 Shake hands, right and left grand

Heads square thru
 With the sides square thru again
 Face out, bend the line
 Square thru three quarters
 Bend the line, star thru
 Right and left thru with a full turn
 Those facing out promenade
 To the left one quarter
 Those facing in lead right
 Left allemande

SQUARE THRU

Heads square thru four hands
 With the sides square thru, face out
 Bend the line
 Square thru three quarters
 Bend the line,
 Star thru, dive thru
 Square thru three quarters
 Left allemande

Heads square thru five hands
 Separate around one into the middle
 Square thru four hands
 Separate around one into the middle
 Square thru three hands
 Split two around one into the middle
 Square thru two hands
 Split two around one into the middle
 Cross trail thru
 Left allemande

Heads right and left thru
 Cross trail thru, stand behind the sides
 Sides square thru four hands
 Separate around one
 Stand behind the heads
 Inside four U turn back
 Left allemande

Promenade
 Girls roll back to the man behind
 Promenade (right hand girl)
 Heads wheel around, square thru
 Four hands around, don't ask why
 Right to partner pull on by
 Left allemande

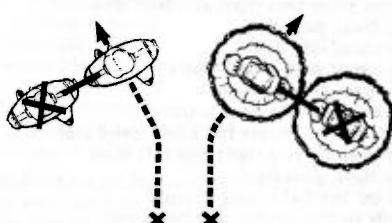
Heads lead right circle to a line (1P2P)
 Left square thru four hands
 Left allemande

Four ladies chain
 Heads lead right circle to a line
 Square thru four hands
 Insides do a half square thru
 Separate around one
 Circle four go once around
 Inside arch, dive thru
 Pass thru, half square thru, face out
 California twirl, half square thru
 U turn back
 Right and left grand

Heads half square thru
 Right and left thru the outside two
 Square thru four hands, face out
 California twirl, pass thru
 Bend the line, cross trail thru
 Pass by partner head for corner
 Left allemande

Heads square thru four hands
 Square thru the outside two
 California twirl, right and left thru
 Pass thru, bend the line
 Roll away half sashay
 Left allemande

Heads square thru four hands
 Right and left thru, dive thru
 Square thru four hands, stay facing out
 Sides cross trail thru to lines facing out
 Bend the line, star thru
 Centers pass thru
 Right and left thru, dive thru
 Square thru four hands, stay facing out
 Sides cross trail thru to lines facing out
 Bend the line, star thru
 Centers pass thru
 Right and left thru, dive thru
 Square thru three quarters
 Left allemande



FIGURES FROM LINES

Sides lead right and circle to a line
 Square thru three quarters
 Bend the line
 Square thru three quarters
 Bend the line
 Right and left thru
 Star thru, pass thru
 Left allemande

Sides promenade all the way
 Heads right and left thru
 Sides lead right and circle to a line
 Pass thru, bend the line
 Right and left thru
 Star thru, pass thru
 Sides right and left thru
 Heads cross trail thru
 Round one to lines of four
 Go forward eight and back that way
 All four couples rollaway
 To a right and left grand

Heads pass thru
 Around two to lines of four
 Box the gnat, right and left thru
 Two ladies chain across
 Now chain the ladies down the line
 Four ladies star right diagonally across
 Left allemande

Couple number one lead right and circle four
 Head man breaks to a line
 Couple number three promenade three quarters
 Line of four go forward and back
 Line of four roll a half sashay
 Centers arch, ends duck thru
 Everybody right and left thru
 Dive thru, star thru
 Right and left thru
 Square your sets that way
 Couple number one lead right and circle four
 Head man breaks to a line
 Couple number three promenade three quarters
 Line of four go forward and back
 Line of four roll a half sashay
 Centers arch, ends duck thru
 Left allemande

Heads cross trail thru
 Around one to a line of four
 Right and left thru
 Pass thru, bend the line
 Cross trail thru
 Walk by partner, head for corner
 Left allemande

Heads lead right and circle to a line
 Right and left thru, pass thru
 Bend the line, pass thru
 Bend the line, star thru
 Pass thru, U turn back
 Box the gnat, right and left thru
 Square thru three quarters
 Left allemande

Sides lead right and circle to a line
 Pass thru, bend the line, pass thru
 Girls turn left around your man — keep walking
 Left allemande

Heads pass thru round one to a line
 Forward four and back that way
 Centers only a half sashay
 Everybody half sashay
 Star thru, California twirl
 Left allemande

GOAL POST or GRID PATTERNS

Heads pass thru and separate
 Around just one and into the center
 Star thru, pass thru
 Separate and go around one
 Into the center and star thru
 Pass thru and go around one
 Into the center and star thru
 Cross trail thru, left allemande

Side couples cross trail thru
 Around one and into the middle
 Box the gnat and pull by
 Split two and around one
 Down the middle and cross trail thru
 Around one and into the middle
 Box the gnat and pull by
 Left allemande

Side couples pass thru
 Separate go around just two
 Hook on the ends and make two lines
 Go forward four and four fall back
 Just the center four only pass thru
 Split two around one to a line
 Forward four and four fall back
 Just the centers pass thru
 Split those two to a line of four
 All eight pass thru, then U turn back
 Left allemande

Heads cross trail thru
 Separate and go around one
 Into the middle and star thru
 California twirl and cross trail thru
 Go around just one
 Into the middle and star thru
 California twirl and pass thru
 Separate and go around two
 Into the middle and star thru
 California twirl and do sa do
 Back to back then star thru
 Pass thru and bend the line
 Square thru three quarters
 Bend the line and pass thru
 Face your partner
 Left allemande

Heads cross trail thru
 Around one into the middle, star thru
 Separate around one into the middle
 Star thru, pass thru
 Separate around one into the middle
 Star thru, right and left thru
 Rollaway then box the gnat
 Pull by around one into the middle
 Star thru, two ladies chain
 While the sides roll a half sashay
 Heads pass thru both turn left and walk
 Keep going, sides pass thru
 Left allemande

Heads rollaway with a half sashay
 Star thru, circle four half way
 Dive thru, half square thru
 Separate around one into the middle
 Square thru three quarters
 Split two around one into the middle
 Right and left thru
 Cross trail thru
 Left allemande

Sides pass thru
 Separate go around two
 Make lines of four
 Go forward four and four fall back
 Opposite person box the gnat
 Right and left thru
 Star thru, dive thru
 Square thru three quarters
 Left allemande

Heads right and left thru
 Four ladies chain
 Sides promenade halfway
 Pass thru and separate
 Around just one into the middle
 Half square thru then separate

Around one to a line of four
 Forward four and four fall back
 Star thru, pass thru
 Left square thru four hands
 Allemande left

Heads cross trail thru
 Around one into the middle
 Star thru, California twirl
 Pass thru, separate
 Around one into the middle
 Star thru, right and left thru
 Rollaway a half sashay
 Box the gnat, pull by
 Around one into the middle
 Star thru, right and left thru
 Left square thru four hands
 Allemande left

Four ladies chain across
 Heads square thru four hands
 Right and left thru, dive thru
 Square thru four hands
 Separate round one to a line
 Forward four and four fall back
 Star thru
 Right and left thru with a full turn
 Dive thru, square thru four hands
 Separate around one to a line
 Just the center two square thru
 Ends star thru, right and left thru
 Rollaway with a half sashay
 Box the gnat
 Change hands, left allemande

Heads square thru four hands
 Right and left thru
 Dive thru, square thru three quarters
 Split two around one into the middle
 Half square thru, right and left thru
 Dive thru, pass thru
 Left allemande

Four ladies chain three quarters
 Heads pass thru, separate around one
 Into the middle cross trail thru
 Split two around one to a line
 Pass thru, bend the line
 Centers roll a half sashay
 Square thru four hands that way
 Ends star thru
 Square thru three quarters
 Outsidess U turn back
 Centers star thru
 Separate around one to a line
 Square thru four hands
 U turn back, star thru
 Cross trail thru, left allemande

GENERAL and APD

Head ladies chain
 Number two lady chain right
 Number three couple lead right
 Circle half then dive thru
 Circle six in the middle
 Number three man break to a line of six
 Bend the line
 Those who can right and left thru
 Pass thru, U turn back
 Those who can right and left thru
 Pass thru, U turn back
 Those who can right and left thru
 Pass thru, U turn back
 Those who can right and left thru
 Star thru, left allemande

Two and three right and left thru
New third lady chain to the right
New one and two promenade halfway
It's half round the outside
Inside four California twirl
Left allemande

One and two right and left thru
New two and three right and left thru
New three and four cross trail
Left allemande

Only those who want to
With your corner box the gnat
Any ONE single couple who wants to
Stand back to back
Separate go half way round the track
Squeeze in between the opposite two
Go up to the middle and back away
Into the middle and bend the line
Square thru three quarters
Swing the corner waiting there
Promenade
Girls roll back to a right and left grand

Number one couple California twirl
Number two fall in behind number one
Number four fall in behind number two
Everybody face partner, back away
Forward four and four fall back
Do sa do your partners all
First old couple do sa do
Tallest couple do sa do
Shortest couple do sa do
Youngest couple do sa do
Here's the one we're waiting for
Prettiest couple do sa do
All swing, partner, promenade home

Four ladies chain three quarters
Sides roll a half sashay
Heads right and left thru, pass thru
Separate around one, into the middle
Left allemande

Couples one and two right and left thru
Three and four right and left thru
New one and three right and left thru
Four and two right and left thru
New one and four right and left thru
New three and two right and left thru
One and three right and left thru
Two and four cross trail thru
Left allemande

Number one couple go down the center
Split number three to a line of four
Forward four and four fall back
Forward again and there stand pat
Sides right and left thru along the line
Then right and left back
Heads in the middle, bend the line
U turn back
Left allemande

Four ladies chain three-quarters
Sides right and left thru
Number one couple roll away half sashay
Go across the square and split two
Around just one to a line of four
Go up to the middle and back in time
Up to the middle and bend the line
Pass thru, square thru three quarters
Look for the corner, left allemande

Couples one and two right and left thru
Three and four ladies chain
New one and three right and left thru
Four and one right and left thru
Three and two right and left thru
Four and one ladies chain
Two and three cross trail thru
Left allemande

Number one man with the opposite girl
Box the gnat and back away
Heads go forward and back
Same couples star thru
Those who can right and left thru
Dive thru, square thru three quarters
Allemande left

Couple number one lead right
Circle four and break to a line
Couple number three lead right
Circle four halfway
Dive thru, circle six
Number one man break to a line of six
Couple four promenade three quarters
Hook on the end to a line of eight
Bend the big line
Pass thru, bend the small line
Pass thru, face partner
Pass thru, left allemande

Couple number one go down the center
Split the opposite now go around three
Lines of three go forward and back
Go forward again and stand pat
All face couple three
Split those two
First around one, next around two
Next around three to lines of four
Go forward eight and back
Bend the line
Center two right and left thru
Same two cross trail thru
Allemande left

Four ladies chain across
Rollaway with a half sashay
Square your sets that way
Heads go forward and back
With the opposite do sa do
Sides divide
Everybody go right and left grand

SPECIALS

This from Ray Orme

Three and four ladies chain
Number one lady cross the square
Circle three with number three
Gent break with the left to a line of three
Two and four cross trail thru
Separate around one, make lines
Go forward up and back that way
Ends star thru and circle eight
Four men go forward and back
Cross trail thru
Around one and circle eight
Everybody California twirl
Left allemande

Bob Ruff's Level 1 Instructional Series

All join hands circle left, go halfway around
Reverse, single file
At home face partner, do sa do
Allemande left the corner
Swing your partner
Promenade

Couple one go down the center, split the ring
Lady right, gent left, go home
Couple one do sa do
All join hands circle left
Go halfway around
Reverse single file
At home face partner, do sa do
Right and left grand
Promenade home
Repeat for couple two; then couple three;
then couple four.

Four couples go forward and back you go
Face your partner, do sa do
Right and left grand
Promenade home

Couples one and three lead to the right
Circle four to a line
Go forward and back
Right hand star with the couple in front
Turn it once around
Circle eight
Allemande left the corner
Right and left grand
Promenade home
Repeat action with side couples active

Couples one and three promenade the outside
Go all the way around
Couples one and three go forward and back
Forward again and circle four, go once around
Back up to home
Couples two and four promenade the outside
Go all the way around
Couples two and four go forward and back
Forward again, circle four, go once around
Back up to home

Couples one and three promenade the outside
Go all the way around
Same couples go forward and back
Same couples right hand star
Once around, back up to home
Couples two and four promenade the outside
Same couples go forward and back
Same couples right hand star, turn it once
Back up to home

Max Forsyth on the SIOASDS Premium LP

One and three ladies chain
Three and four right and left thru
Old two, new four go forward
Come back, right and left thru
Two ladies chain, rollaway
Number one couple walk straight across
Left allemande

Four ladies chain three quarters
Heads lead right circle four
Break out to a line of four
Go forward up and come on back
Right and left thru
Two ladies chain
Lines go forward and come on back
Two men step straight across
Left allemande

TRADITIONAL CALL

RIGHT HAND HIGH, LEFT LADY UNDER
Heads lead right and circle four
Head gents leave that lady in a line of three
It's home you go and there you be
Lines forward six and back you go
Right hand high, left lady under

NOTE: Men cross the girls in front of them by making an arch with the right hand lady and pulling the left lady thru the arch. After the girls have crossed and changed sides, they step into place alongside the lone men to form new lines of three and new lone men.

Cross the girls and go like thunder
New lines of six go forward and back
Right hand high, left one low
Cross the girls and let them go
New lines of six as you did before
Forward six and back once more
Right hand high, left one low
Spin the girls and let them go
Brand new lines as you did before
Forward six and back once more
Right hand high, left one low
Cross them over and away they go
All join hands and circle eight
Allemande left.

Adapting Singing Calls to fit Special Requirements

HOW MANY TIMES have you been attracted to a new tune thinking to yourself what a great singing call it would make, only to be disappointed when someone comes out with a poor rendition of it? Perhaps they just missed the boat when it came to a pattern that seemed to fit the music, or they didn't allow time to do some of the movements correctly.

It's safe to say that there isn't a caller in the field today who doesn't have a number of good instrumental records he'd like to use, if only the dances were much better constructed. Well, perhaps we can help. Here are a few attempts in adapting singing call records to fit your specific requirements. We'll start with the simple dances.

Since so few singing calls are being currently released with simple patterns, it sometimes becomes necessary to modify or rewrite the call to fit a particularly good selection of music. Because most singing calls have a 64 count opener, middle break, closer and figure, the task becomes one of finding a pattern that can be completed in 64 counts and then adding the necessary words, fill-in patter and chorus to make it properly fit the individual tune. To help visualize this, we will list first the basic traffic pattern and then follow it with an example of a completely worded call. The numbers in parentheses indicate the number of counts (beats) necessary to complete the movement smoothly and comfortably.

OPENER, MIDDLE BREAK, ENDING

- (8) Ladies promenade inside
- (8) Swing
- (8) Circle left
- (16) Left allemande and grand right and left
- (8) Do sa do
- (16) Promenade
- FIGURE
- (16) Heads (sides) promenade outside
- (8) Circle four
- (8) Back out, face corner
- (8) Left allemande
- (8) Do sa do
- (16) Corner promenade

Now that we have the ingredients, let's marry the dance to a favorite singing call recording of a few years ago.

ROLL OR BOWL A BALL

Rewritten by Bob Ruff, Whittier, Calif.

Record: Cocoanuts S.I.O. 150

OPENER, MIDDLE BREAK, ENDING

- All four ladies promenade inside the ring you go
- Swing your partner, everybody swing
- Join all your hands and circle to the left
- Allemande left the corner and a grand right and left
- Right and left around the ring until you meet your maid
- Do sa do your gal and promenade
- Promenade go two by two, take her home with you
- Roll or bowl a ball a penny a pitch

FIGURE

One and three you promenade outside the ring
All the way around the ring you go
Same four into the middle, circle four you do
Once around, exactly once, back right out at home
Allemande left your corner, you do sa do your own
Go back and get the corner, promenade her home
Promenade go two by two, promenade you do
Roll or bowl a ball a penny a pitch
SEQUENCE: Opener, figure twice, middle break, figure twice, ending

Do you get the idea? Here's another sequence of calls that you can use.

OPENER, MIDDLE BREAK, ENDING

- (16) Circle left
- (16) Circle right
- (8) Left allemande
- (8) Do sa do
- (16) Promenade

FIGURE

- (16) Couple one promenade
- (16) Couple two promenade
- (8) Left allemande
- (8) Do sa do partner
- (16) Promenade

Now, take a "pop" dance designed for more advanced dancers. Forget the call that came with the record and here's how you might adapt the simple pattern to it.

TAKE ME HOME COUNTRY ROADS

Rewritten by Jack Murtha, Yuba City, Calif.

Record: Bogan 1242

OPENER, MIDDLE BREAK, ENDING

Join hands circle, circle around the ring go
All the way around, get back home again
Circle to the right, the other way around
All the way you go back to your hometown
Allemande left your corner girl once around
Do sa do your partner there and promenade
To West Virginia, Mountain Mama
Take me home country roads

FIGURE

Number one promenade all the way around
All the way around that ring get back home again
Number two promenade go walking the land
All the way around and when you're home again
Allemande left your corner lady
Do sa do your partner, promenade
To West Virginia, Mountain Mama
Take me home country roads
SEQUENCE: Opener, figure twice, middle break, figure twice, ending

As you try adapting for yourself you'll want to be sure you understand the musical selection you are about to change. The feeling of the music, the tempo and even the instrumentation all need to be taken into consideration.

Occasionally you will encounter a singing call with a 48 count musical phrase.

OPENER, MIDDLE BREAK, ENDING

- (8) Circle left
- (8) Reverse single file
- (8) Partner do sa do
- (8) Left allemande
- (16) Promenade

FIGURE

- (8) Ladies star right
- (8) Face partner do sa do
- (8) Men star right
- (8) Swing corner
- (16) Promenade

The tune "Paddle Your Own Canoe," fits this phrase requirement so take a crack at adapting the two. Here's one workable pattern.

PADDLE YOUR OWN CANOE

Rewritten by Bob Ruff, Whittier, Calif.

Record: Chaining the Ocean, S.I.O. 157

OPENER, MIDDLE BREAK, ENDING

All join hands and circle, circle around the ring
Reverse back in single file until you're home and then

Your partner do sa do, turn to the corner go
Allemande left your corner, come back and promenade
If I had a girl and she wouldn't dance I'll tell you what I'd do
I'd buy her a boat and set her afloat, she'd paddle her own canoe
All four ladies star by the right once around you go
Back out at home, face your own, do the do sa do
All four men star by the right once around the ring
Pass your partner, swing the corner, everybody swing
Promenade around the ring, all the way back home I sing

When you get back home again I'll begin to call
SEQUENCE: Opener, figure twice, middle break, figure twice, ending

There's really not much of a trick to adapting. In coming months we'll pursue this further. Here are some additional 64 count figures that may be adapted for use with your favorite singing call records. They, too have been rewritten by Bob Ruff.

- (8) Circle left
- (8) Reverse single file to home
- (8) Face partner, do sa do
- (8) Men star left
- (8) Do sa do partner
- (8) Left allemande corner
- (16) Promenade

- (8) Boys go forward and back
- (8) Girls go forward and back
- (8) Boys promenade inside, stop at home
- (8) Girls promenade inside, stop at home
- (16) Boys center back to back
Girls promenade outside
- (16) Promenade

- (16) Heads (sides) promenade full around
- (8) Sides (heads) do sa do
- (8) Sides (heads) star right
- (8) Left allemande
- (8) Do sa do
- (16) Promenade



OPENER, MIDDLE BREAK, ENDING

- (8) Four ladies chain
 - (8) Chain back
 - (8) Circle left
 - (16) Allemande left, weave
 - (8) Do sa do
 - (16) Promenade
- FIGURE
- (8) Heads (sides) circle four
 - (8) Face partner, do sa do
 - (8) Sides circle four
 - (8) Face partner, do sa do
 - (16) Circle eight
 - (16) Corner promenade

BAD BAD LEROY BROWN

Rewritten by Jack Murtha, Yuba City, Calif.

Record: Wagon Wheel 212

OPENER, MIDDLE BREAK, ENDING

Four ladies chain that ring now

Chain the ladies back home

Join hands circle left and then

Allemande left and weave the ring

In and out around you go

Do sa do and promenade

He's badder than ole King Kong

And meaner than a junk yard dog

FIGURE

Heads circle four once around you go

Back out at home, face your own and do sa do

Sides circle four one time you know

Back out at home, face your own and do sa do

Circle eight go around the ring

All the way home, take the corner promenade

He's badder than ole King Kong and

Meaner than a junk yard dog

SEQUENCE: Opener, figure twice, middle break, figure twice, ending

The following ten rewritten singing calls have been adapted for the basic plateau by Ken Kernen. You can tell quickly by looking at these dances that some would readily fit beginners at an early level. Ken suggests that by studying these adaptations callers will be able to make up their own dance to fit.

AMERICA

Record: America, USA 506

BASIC PATTERN

OPENER, MIDDLE BREAK, ENDING

- (8) Four ladies chain
- (8) Ladies chain back
- (16) Promenade

(32) Grand square

FIGURE

- (8) Heads right and left thru with a full turn
- (8) Promenade half way

- (8) Sides right and left thru with a full turn
- (8) Promenade half way

- (8) Circle left
- (8) Swing corner

- (16) Promenade

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

COMPLETELY WORDED CALL

OPENER, MIDDLE BREAK, ENDING

All four ladies chain across the ring you go

Turn and chain 'em back, then roll promenade

Walk and talk around the ring with your lady fair

Hurry home and when you're there, sides face, grand square

America, America

God shed his grace on thee (reverse)

And crown thy good with brotherhood

From sea to shining sea

FIGURE

Head (side) couples right and left thru with a full turn around

Skirt skater's promenade halfway round the town

Side (head) couples right and left thru with a full turn you know
Skirt skater's promenade halfway round you go
Join hands and you circle left around the ring
Swing your corner round and round and promenade
And crown thy good with brotherhood
From sea to shining sea.

Note: Because this music is so strongly phrased, you may prefer to prompt the action rather than cadence call it.

PROMPTED CALL

OPENER, MIDDLE BREAK, ENDING

Intro - - - -, -- Four ladies chain

1-8 - - - -, -- Chain back

9-16 - - - -, -- Roll promenade

17-24 - - - -, --

25-32 - - - -, -- Sides face grand square

33-40 - - - -, --

41-48 - - - -, -- Reverse

49-56 - - - -, --

FIGURE

Intro - - - -, Heads (sides) right and left thru full turn

1-8 - - - -, -- Promenade halfway

9-16 - - - -, -- Sides (heads) right and left thru full turn

17-24 - - - -, -- Promenade halfway

25-32 - - - -, -- Circle left

33-40 - - - -, -- Swing corner

41-48 - - - -, -- Promenade

49-56 - - - -, --

ANGRY

Use Opener, Break and Ending as is.

Record: Cross Road 6002

OPENER, MIDDLE BREAK, ENDING

Walk around your corner lady

see saw your taw

Join your hands and circle left

go 'round the hall

Ladies in the men sashay, circle left that way

Ladies in the men sashay, circle left

All four ladies chain and

you face the corner one

Left allemande and promenade go walking

'round that town

Angry, please don't be angry

'Cause I was only teasing you

FIGURE

(Head) two couples pass thru and separate around one

Into the middle and pass thru and split just two

Around just one and down the middle

then pass thru

Separate and go around one and

into the middle again

You pass thru and swing the corner

'round and 'round for me

Left allemande new corner

come back and promenade

Angry, please don't be angry

'Cause I was only fooling you

TAG

Walk around your corner lady

Then you swing at home

'Cause I was only teasing you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BRING BACK YOUR LOVE

Record: Red Boot 181

OPENER, MIDDLE BREAK, ENDING

(Circle left)

Bring back, oh bring back, bring back, oh bring back

Bring back your love to me

Left allemande your corner, then do sa do your partner

Men you can star by the left go one time around

Turn the partner by the right, and then the girls star left

Go once around and swing and whirl and promenade

If you'll just come on home, I'm begging please Oh honey, bring back your love to me

FIGURE

(Head) two couples square thru four hands around you go

With the (sides) you make a right hand star

(Heads) star left in the middle and turn it once for me

Pick up the corner with an arm around (star promenade)

Back right out and make a ring, circle left and then

Swing the nearest girl and promenade

If you'll just come on home, I'm begging please Oh honey, bring back your love to me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

HAPPY SOUNDS QUADRILLE

Record: MacGregor 5504

(Sides face grand square)

Listen to the Happy Sounds we love to hear

Shuffling feet and laughter ringing

Loud and clear (reverse)

The fun and fellowship of dancing here with you

Are all it takes to make my dreams come true

All four men star by the right and then

Turn the corner by the left and keep her promenade

Here come those Happy Sounds

I love to dance with you

Tag: Bow to the partner and then bow to the corner too

SEQUENCE: Four times through

LEAN ON ME

Use Opener and Break as is.

Record: Rhythm Records RR 107

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade go once around the ring

Come on home and swing your handsome man

Join all your hands circle left go round the ring

Left allemande and weave the ring

Lean on me when you're in trouble

Do sa do and promenade

All I ask is when you're lonely

Just come on over and lean on me

FIGURE

(Head) two couples promenade go halfway round now

(Side) two couples do a do sa do

(Head) couples right and left thru down the center

Now face the corner do a do sa do

See saw round with the partner

Go to the corner swing and promenade

All I ask is when you're lonely

Just come on over and lean on me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

ON THE REBOUND

Record: Ranch House 206

OPENER, MIDDLE BREAK, ENDING

(Sides face grand square)

I was going your way and it was plain to see you were going mine (reverse)

You cried on my shoulder for a while then we turned it around (men star left)

Go once around the ring and then

Turn partner by the right (hold on and promenade)

We were two lonely people

Two lonely people on the rebound

FIGURE

Head (side) couples square thru

Four hands around the ring you go (corner do sa do)

Square thru again four hands around you go
To a line of four facing out (bend the line)
Star thru, dive thru, square thru
Three quarters, corners swing (promenade)
The old love was gone and a new
love was born on the rebound
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending

PRETORIA SQUARE

Record: Shaw 183

FIGURE
Intro — — —, (Head) couples star by the right
1-8 Star right go once around, come back by the left
9-16 Left hand star get out of there side couples star by the right
17-24 Star right go once around, come back by the left
25-32 Left hand star go once, all single file to the right march
33-40 We are mar — ching to Pre — to — ria
41-48 Pre — to — ria —, Preto — ria (turn back)
49-56 We are mar — ching, to Pre — to — ria
57-64 Home you go and then Head couples star right
SEQUENCE: Figure seven times through

NOTE: This dance is actually a quadrille and the words above are arranged for prompting the call. You will note that there is no partner change. In order to provide variety once the dancers have learned the sequence, simply reverse the order of the stars and have the side couples first star right and left, followed by the head couples. Additional variety may also be added by having all four gents star right and left, followed by the ladies starting right and left. Once the ladies chain has been taught, the dance may also be changed as follows:

Head (or side) ladies chain
Chain back
Same couples star right
Back by the left
Single file march, etc.

STYLING TIP: As the two couples star left back to home position (25-32), instead of finishing the star and stopping at home position they slide out slightly and drop out of the star formation into a single file promenade. Meanwhile, the other inactive couples will face to the right and march single file so that all eight dancers in the square are in single file motion.

SOMEbody LOVES YOU

Record: Chaparral 302

OPENER, MIDDLE BREAK, ENDING

(Circle left)

It's been a long time since you went away
I stop and think about you every day
Men star right go once around that way
Left allemande now, weave the ring — go
La la la la la la la la
Do sa do and then you promenade
I'll send this one thought to you every day
Guess who loves you, somebody loves you

FIGURE:
(Head) ladies chain, well you turn 'em and then
Same (heads) you promenade go half way my friend

Lead to the right and circle four you know
Go full around now, star by the right hand
Go once around, the girls turn back and swing
Left allemande and promenade the ring
With all my heart I'm hoping you're okay
Guess who loves you, somebody loves you

TAG: I do

SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending

SOMETHING ABOUT YOU BABY I LIKE

Record: Chaparral 201
BASIC PATTERN
OPENER, MIDDLE BREAK, ENDING
(8) Four ladies chain
(8) Rollaway, circle left
(8) Rollaway, circle left
(16) Left allemande, weave
(8) Do sa do
(16) Promenade
FIGURE
(8) Four ladies chain
(8) Heads promenade half
(8) Four ladies chain
(16) Sides cross trail, swing corner
(8) Left allemande
(16) Promenade

COMPLETELY WORDED CALL
OPENER, MIDDLE BREAK, ENDING
Use pattern that comes with record:
Four ladies chain, why you turn them you know
Rollaway, you gotta circle and then
Hey, rollaway gotta circle you know
Do left allemande, come on weave that old ring
Maybe it's the way you walk 'a down the street
Do sa do and promenade so neat
Singing Yea, Yea
Something about you baby I like
FIGURE
Four ladies chain, you turn the girl and then
Head couples promenade go halfway around
Four ladies chain, you turn the girl again
Sides couples you cross trail, to the corner
Swing that corner 'round and 'round
Left allemande new corner, come back and promenade
Yea, Yea, something about you baby I like
SEQUENCE: Opener, figure twice, middle break, figure twice, ending

WINTER WONDERLAND QUADRILLE

Record: Top 25112 or Windsor 5050

OPENER, MIDDLE BREAK, ENDING

Intro — — — — — Head ladies chain
1-8 — — — — — Side ladies chain
9-16 — — — — — Head ladies chain
17-24 — — — — — Side ladies chain
25-32 — — — — — Four men star right
33-40 — — — — — Back by the left
41-48 — — — — — Pick up partner promenade
49-56 — — — — —
57-64 — — — — — Head (side) couples right and left thru

FIGURE:

1-8 — — — — — Pass thru
9-16 — — Promenade halfway, sides (heads) right and left thru
17-24 — — — — — Pass thru
25-32 — — Promenade halfway, — — — —
33-40 — — Circle left, — — — —
41-48 — — Swing corner, — — — —
49-56 — — Promenade, — — — —
57-64 — — — — — (Heads right and left thru)
(Head ladies chain)

SEQUENCE: Opener, figure twice for heads, middle break, figure twice for sides ending

NOTE: Because this music is strongly phrased, the dance is the most pleasing for the dancers when it is prompted. The calls above have been arranged for easy prompting and you will note that each dash shown represents a beat of music.

TICK-A-TACK

Record: MacGregor 1076
(First couple)* separate go 'round the outside track
You pass your partner going and you pass 'a coming back

Walk right by the partner and bow to the corners all
Turn around and swing partner and promenade the hall
Well her hair hung down, it hung 'a down her back
And it makes my heart go Tick-a Tick-a-Tack
Swing at home and don't look back
Cause it makes your heart go Tick-a Tick-a-Tack

*SEQUENCE: First couple, second couple, third couple, fourth couple, head couples, side couples, all four couples

Note that this singing call adaptation has been created using the old traditional Solomon Levi pattern. Since the routine is simple and does not have a partner change, this singing call can be used in the first or second evening of a beginners' class or as the first singing call in a one-night stand program. On the last time through the sequence, when all four couples separate, be sure to caution the dancers to let the ladies go on the inside and the gents on the outside. Old dance — new look.

OH! LONESOME ME

Adapted by Coy Cowan, Tampa, Florida

RECORD: Old Timer 8134

PICKUP NOTES

— — **YOU gotta GIRL** — — **I AIN'T got NONE**
OH! — — LONESome ME! — (CIRCLE LEFT)
INTRO, BREAK and CLOSER
CIRCLÉ LEFT go ALL the WAY aROUND that BIG old RING —
WHEN you GET aROUND to HOME you STOP and PARTners SWING —
TWICE aROUND you SWING yr LITTLE PET — (ALLEmande LEFT)and WEAVE — — aROUND the SET — — IN and OUT aROUND you GO to DO a little DOS-a-DOS — that's BACK to BACK don't BE aFRAID to PROM -en-ADE'er HOME)
YOU gotta GIRL but I'M just FANCY FREE — (SWING'er)
OH! — — **LONESome ME!** (HEADS PROM-en-ADE)
FIGURE
HALFway ROUND come DOWN the MIDDLE'n DO a Right and left THRU — DON'T forGET to TURN yr PET a FORWARD'n BACK will DO — FORWARD UP and COME on BACK then TURN your OPPosite RIGHT — PARTners LEFThand ROUND'n EVERY BODY CORNers RIGHT — PARTners LEFThand ROUND'n FIND your CORNER PROM-en-ADE — ALL the WAY aROUND to HOME you WALK a BRAND new MAID — YOU gotta GIRL but I'm just FANCY FREE — (SWING'er)
OH! — — **LONESome ME!** (HEADS PROM-en-ADE)
(CIRCLE TO the LEFT)

SEQUENCE: Opener, figure twice for heads, middle break, figure twice for sides, ending

NOTE: In the above figure Coy has fitted the traditional ARKANSAS TRAVELER pattern into a 64 beat sequence that is actually in the form of a quadrille. He has arranged the words so that all dance action is called or prompted just preceding the next 8-count musical phrase. Those words or syllables in capital letters each represent a beat of the music as well as each dash that is shown. Start by calling it exactly as shown but then gradually leave out some of the extra words and only give the key commands such as "Do Sa Do" or "Promenade" at the same place in the music and you will find yourself successfully prompting!

CONTRAS

THE INCREASED INTEREST in these string or line dances is evinced by the growing number of contras that appear in SQUARE DANCING magazine. "Dancers are looking for an opportunity to move to the music and to dance to the phrase" say many of today's leaders who have added this extra dimension to their calling and round dance teaching. Many of the contras appearing in the magazine have been researched for us by Don Armstrong, who has served with us in the past as contra editor. Every month a special Contra Corner looks into this phase of square dancing offering suggestions in teaching, cueing, or selecting material. As a caller, you will find that by being able to introduce a contra into your regular club dance programs, you will be adding an extra element of variety and challenge. This, also, is a continuing feature in SQUARE DANCING magazine.

ANNE'S A BRIDE

By Dillon Bustin and Ted Sannella

Formation: 1, 3, 5, etc., active and crossed over
 -----, With the ones below balance and swing
 -----,
 -----, Those four circle left
 -----, Same four left hand star
 -----, Active couples up the center
 -----, Turn alone and go back down
 -----, Cast down and around, actives in center lines of four go down
 -----, Insides arch, outsides under up to place

BICENTENNIAL REEL

By Ted Sannella, Wellesley Hills, Massachusetts
Formation: 1, 3, 5, etc. active and crossed over
 -----, With two below right hand star
 -----, Just the ladies do sa do
 -----, Circle four to the left
 -----, All swing partners, face down
 -----, All down in twos, wheel turn
 -----, Actives cast off, others wheel turn
 -----, Circle left half, pass thru
 -----, Do sa do

THE CALLER'S WIFE

By Ted Sannella, Wellesley Hills, Mass.
Formation: 1-3-5-etc., couples active and crossed over.
 Double Progression
Record: LaBastringue-Folk Dancer #MH-45-1506 B
 Intro -----, Allemande left once and a half
 1-8 -----, Ladies chain
 9-16 -----, Those four forward and back
 17-24 -----, Circle four
 25-32 Three quarters, pass thru, -- do sa do
 33-40 -----, Swing
 41-48 -----, Half promenade
 49-56 -----, Right and left thru

CAYMAN ISLAND CONTRA

By Don Armstrong

Formation: 1, 4, 7 active but not crossed over.
Record: Use a well phrased tune, not over 126 BPM
Intro -----, -- Actives Swing
 1-8 -----, -- Actives down
 9-16 -----, Wheel, -- come back
 17-24 -----, Cast off, -- forward six
 25-32 -----, -- Actives do sa do
 33-40 -----, -- Others do sa do
 41-48 -----, -- Turn contra corners
 49-56 -----, --
 57-64 -----, -- Actives swing

THE DOUBTFUL SHEPHERD

Dance researched By Ralph Page

Formation: Contra lines. 1-4-7-etc. couples active but not crossed over.
Record: Lloyd Shaw 1009
Intro -----, Three ladies march men balance in line
 1-8 -----, -- Men circle left
 9-16 -----, Three men march ladies balance in line
 17-24 -----, -- Ladies circle right
 25-32 -----, Actives down the center of the set
 33-40 -----, Turn alone come back to place
 41-48 -----, Cast off, -- Circle six
 49-56 -----, -- All the way around*
 *Caller indicates ON AT THE HEAD every third sequence through the dance.

GRAPEVINE JIG

By Don Armstrong (based on an idea from Al Brundage)

Intro -----, Vine left balance right and left
 1-8 (Left back left swing), -- Vine right and balance (Cadence call not prompts)
 9-16 (Right back right swing), -- All forward and back
 17-24 -----, -- Ladies chain
 25-32 -----, -- Star right
 33-40 -----, -- Ladies chain
 41-48 -----, Slant left right and left thru
 49-56 -----, Across pass thru and wheel turn

HERE'S TO THE FIDDLER

By Tony Parkes, Boston, Massachusetts

Formation: 1-3-5-etc., active and crossed over.
 This is a double progression dance.
Record: Shaw 309
Intro: -----, Actives swing the one below
 1-8 -----, Put her on the right go forward and back
 9-16 -----, With your right hand couple, a right hand star
 17-24 -----, Actives center, do sa do
 25-32 -----, With your left hand couple, a left hand star
 33-40 -----, Actives center, swing your own
 41-48 -----, Cross at the head --, With the one below, allemande left
 49-56 Once around, a little bit more, Two men in the middle and balance four
 57-64 -----, Step thru, -- Swing below
 The extra line at the end is necessary because the dance ends with a four count action.

HILLS OF HABERSHAM

By Mary and Fred Collette

Formation: 1-3-5-etc. couples active and crossed over
Record: Shaw #181
Intro -----; -----; -----; All pass thru
 1-4 -----; Balance right; -- and left;
 ----- solo turn
 5-8 -----; Balance right; -- and left;
 ----- all pass thru
 9-12 -----; Balance right; -- and left;
 ----- solo turn
 13-16 -----; Balance right; -- and left;
 ----- actives down outside
 17-20 -----; Below two; -- in; -- up center
 21-24 Lines of four; -- balance right; -- and left; -- actives wheel
 25-28 -----; Balance right; -- and left; cast off and balance*

*Caller indicates Cross Over every second and alternate sequence thru the dance.

Note: This contra is in waltz rhythm, instructions are in measures, not in counts.

JERRY'S NO SWING CIRCLE

By Jerry Heit, Cincinnati, Ohio

Formation: Not recommended for less than 40 dancers. A large circle of couples facing couples, one couple with their backs to COH, the other couple facing COH. Chain ladies across before starting dance.
Record: Any well phrased 64 count Reel or Jig.
Intro -----, With the corner do sa do
 1-8 -----, Pass right march single file
 9-16 -----, Take short steps turn come back
 17-24 -----, Allemande left, -- ladies chain
 25-32 -----, With the music chain them back
 33-40 -----, Just the ladies do sa do
 41-48 -----, Everybody do sa do
 49-56 -----, -- Star thru
 57-64 -----, Frontier whirl, new corner do sa do
 Note: Callers should note that there is an extra line in the first prompting sequence as the last line, counts 57-64, normally is the same as the intro. However, when there is a four count action of the last four counts of a dance (actually danced on counts 61, 62, 63, 64) it must be prompted before count 61, or spoken on counts 59 and 60 as above.

JUDGE'S JIG

By Chief Justice Charles Merrill of Supreme Court of State of Nevada

Formation: Duple Minor 1, 3, 5, etc. crossed over (double progression)
 -----, Active couples go down the center
 -----, Turn alone -- come back
 -----, Cast off, -- make a left hand star
 -----, -- Make a right hand star
 -----, -- New one below you balance (go)
 (First progression)
 (Forward and back) again, (balance forward) -- swing
 -----, With the couple across do a half promenade
 -----, -- Right and left thru
 (Cross over at the heads)
 (Second progression has taken place)

LADS OF KILDARE

By Ralph Page, Keene, New Hampshire

Formation: 1, 3, 5, etc. active and crossed over
 -----, Actives turn right once and a half
 -----, Left to next, turn once and a half
 -----, With the next below do sa do
 -----, Same four circle four
 -----, Swing -- face up
 -----, Up to place, cast off
 -----, -- Right and left thru
 -----, -- Right and left back

THE LONG VALLEY

By Don Armstrong, Grand Cayman, B.W.I.
Formation: 1, 4, 7, etc. active but not crossed over.

Intro — — —, Actives cross go down the outside
 (1-8) — — Below two, with the couple above star by the right
 (9-16) — — —, Once around then ladies chain
 (17-24) — — —, With the music chain them back
 (25-32) — — —, Actives cross go up past two
 (33-40) — — —, With the couple below star by the left
 (41-48) — — —, Actives down center below two turn out
 (49-56) — — —, Up pass one
 (57-64) — Weave in — cast off, actives cross go down the outside

THE MARKET LASS

Traditional

Formation: 1-4-7-etc., couples active but not crossed over

Record: Shaw 1008

Intro — — —, Actives roll out and down the outside
 1-8 — — —, Below two couples and cross the set
 9-16 — Pass one take both couples forward six and back
 17-24 Right hand to partner turn three quarters
 25-32 — — —, Forward six and back
 33-40 Right hand to partner turn three quarters
 41-48 — — —, With the couple above right and left thru
 49-56 — — —, Right and left back*

*Caller indicates ON AT THE HEAD every third sequence thru the dance.

NOVA SCOTIAN

By Maurice Heneger

Formation: 1, 3, 5, etc. active and crossed over
 — — Active men allemande left below
 — — —, Forward three and three fall back
 — — —, Down the set three in line
 — — — Right lady high, left lady under come back
 — — —, When back in place the ladies chain
 — — —, Circle four
 — — —, Right and left thru
 — — —, Right and left back

An alternate way of dancing this is to start by having the active man and active lady turn by the left in the center of the set. After about five steps the man will independently left face turn, pick up his corner on his left and his partner on his right and then from (D) on continue with the dance.

— — —, Actives turn partner left
 — — Men turn back, pick up your corner and forward three

OCEAN VIEW REEL

By Tony Parkes, Boston, Massachusetts

Formation: 1-3-5-etc., couples active and crossed over. Even couples required.

Record: Shaw 307

Intro — — —, Do sa do the one below
 1-8 — — —, Bow — swing that one
 9-16 — — —, Put her on the right, go down in fours
 17-24 — — Wheel in, pass thru, wheel up
 25-32 — — —, Arch in the middle
 33-40 Ends duck thru, swing the next, — — —
 41-48 — — —, Put her on the right, half promenade
 49-56 — — —, With the music left hand star

PETRONELLA

Traditional

Formation: 1-3-5-etc., active but not crossed over
Intro — — —, Actives balance turn quarter right
 1-8 — — —, Balance again turn quarter right
 9-16 — — —, Balance again turn quarter right
 17-24 — — —, Balance again turn quarter right
 25-32 — — —, Active couples go down the center
 33-40 — — —, Turn alone come back to place
 41-48 — Cast off, — right and left thru
 49-56 — — —, With the music right and left back*

*Caller indicates ON AT THE HEAD every second and alternate sequence through the dance.

RACCOON RAMBLE

By Don Armstrong

Formation: Contra lines, 1-3-5-etc., active and crossed over.

Record: Lloyd Shaw 197

Intro — — —, Actives center then down in fours
 1-8 — — —, Turn alone come back to place
 9-16 — — —, Cast off same four left hand star
 17-24 — — —, Right hand star
 25-32 — — —, Inactive man drop out others balance in threes
 33-40 — — —, Those three circle left
 41-48 — — —, Inactive lady drop out with the man balance three
 49-56 — — —, Those three circle left*

*Caller indicates CROSS OVER every second and alternate sequence through the dance.

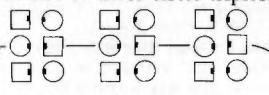
SCAT-A-COOK REEL

By Chip Hendrickson, Newtown, Connecticut
Formation: 1, 3, 5, etc. active and crossed over.

— — —, With the one below do sa do
 — — And a quarter more, — — men run right
 — — Cast off, — — do a right and left thru
 — — —, — — Star thru
 — — Pass thru, bow — swing new corner
 (First progression)
 — — —, Face across, right and left thru
 — — —, — — Two ladies chain
 — — —, Ladies lead flutter wheel
 Cross at the head and foot
 (Second progression)

TRY A CIRCLE TRIPLE

A still different form of circle contra is made up of threes facing threes — the formation used with the Dashing White Sergeant. The threesomes are either facing around the hall clockwise or counterclockwise and the progression is similar to that used with facing couples or the facing lines of fours. This is a good opportunity to check out one of these circle triples.



To arrange the dancers for one of these a caller might start out by having the dancers form into small, three-couple sets and then, keeping hands joined break at any point and open out into a long line of six. Bend the line in the middle and maneuver the resulting two facing lines of three so that one line is facing around the hall clockwise while the other is facing counterclockwise. Each of the lines is a bit different. One has a man in the middle with the ladies on the ends. The other is just the reverse. (See diagram) Here is a simple circle trio contra sent to us by Don Armstrong:

TRIOLLET

— — —, — — Circle left
 — — —, — — Go all the way around
 — — —, — — Circle right
 — — —, — — Go all the way around
 — — —, — — In your lines go forward and back
 — — —, Centers forward — turn contra corners
 (cadence call) — — —, Partner right — right opposite left
 — — —, Partner right — left opposite left
 — — —, Into your lines — lines lead around to the right
 — — Around that three, on to the next and circle six.

The pattern which takes 64 beats is repeated with new facing threes.

UP JUMPED THE DEVIL

Formation: Contra lines, 1-3-5-etc., couples active and crossed over.

Record: Lloyd Shaw 199

Intro — — —, With the ones below do a double balance
 1-8 — — —, With them swing
 9-16 — — —, Face across and circle four
 17-24 — — —, Those four left hand star
 25-32 — — —, As couples promenade up and down
 33-40 — — —, Wheel and promenade back to place
 41-48 — — —, Ladies chain
 49-56 — — —, Ladies chain them back*

*Caller indicates CROSS OVER every second and alternate sequence through the dance.

VIRGINIA REEL

Traditional

Formation: Six couples or more in a column, partners facing across the set, all men in a line on the caller's right, all the ladies in a line on the caller's left, lines about four steps apart. The number one couple is at the caller's end of the set (head or top).

Record: Folkraft 1456 or 1150

Intro — — —, All go forward and bow and back
 1-8 — — —, All go forward and do it again
 9-16 — — —, Turn your partner right hand around
 17-24 — — —, Turn your partner left hand around
 25-32 — — —, Turn your partner both hands around
 33-40 — — —, All go forward and do sa do
 41-48 — — —, First couple sashay down
 49-56 — — —, Re-sashay come back to place
 57-64 — — —, First couple reel the set
 1-8 — — —, — — —
 9-16 — — —, — — —
 17-24 — — —, — — —
 25-32 — — —, — — —
 33-40 — — —, Same couple sashay to head
 41-48 — — —, March to the foot and arch
 49-56 — — —, Lines sashay to the head of the set
 57-64 — — —, All go forward and bow and back
 (Ready for next sequence)

WAYS OF THE WORLD

Traditional

Triple minor — 1, 4, 7, etc. Couples active and crossed over.

(Start) Actives face down, inactives face up, do a Figure Eight

— — —, Actives face down, hey for three
 — — —, Active couples down center
 — — —, Backtrack come back
 — — Cast off, — — circle six to right
 — — —, — — Full around
 — — —, With couple above right and left thru
 — — —, — — Right and left back

QUADRILLES

LIKE THE CONTRAS, quadrilles are prompted or cued. That simply means that the caller gives the command on the last beats of a phrase so that the dancers are able to start on count one of the next phrase of music. Because they have this distinction in common with round dances, many round dance teachers are studying both quadrilles and contras with an idea of introducing them as a *change of pace* in their round dance programs. While contras are done in lines, quadrilles are done in squares and anyone who has worked with quadrilles finds that they bring a spontaneous, positive reaction from the dancers. Because they are a "perfect marriage" of squares and rounds they should grow in popularity. Round dance teachers and callers wishing to use these dances should first become fully acquainted with them and, if possible, learn to dance them well.

REFLECTIONS QUADRILLE

By Dena Fresh, Bella Vista, Arkansas

Formation: Regular square formation. Opposite footwork.

Record: Lloyd Shaw 1011

Comment: A smooth flowing waltz quadrille using ladies chain thru the star and tea cup chain.

INTRODUCTION

Wait 6 counts then ack partner and face center of the set.

PART 1

- 1-4 **All Forward, —; Step, Touch, —; All Back, —; Step, Touch, —;**
Dancers grasp hands in a circle and step forward into the center and step back to place.

5-8 **Heads Star in the Center; —; —; Turn L Face to Star Left;**

9-20 **Chain the Ladies thru the Star;**

Head W chain out (Lady one with Lady four, Lady three with Lady two) and Side W chain in. All 4 W chain completely thru the center star and back to their original position. The W must remember as they chain into the center star to go behind the M who is behind the W with whom they are chaining. The two head M keep turning the star in the center and at the end of meas 20 the two side W are back with their partners and the head W are in the star in front of their partners.

21-24 Head M reach fwd and take partner in Skirt Skaters and start turning her toward home position and then one time around to end facing center of the set. At the same time the side couples in Skirt Skaters turn L face two times around to end facing the center of the set.

25-32 **Four Ladies Chain Over; Turn Them; Chain Them Back; Turn Them;**

PART 2

1-16 **Sides Face — Grand Square;**

Dance very smoothly and with grace using 3 steps and a step touch turning a quarter on the second meas.

17-32 **Teacup Chain;**

M's part — Turn W coming to you with whichever hand she offers. Don't make her change. When your partner comes back—courtesy turn her and square the set. Head Ladies part — Star R 3/4 in the center. Turn corner by L, original opposite by R, Star L in center 1 1/4, original left hand M by R. Home to partner and courtesy turn.

Side Ladies part — Turn corner by R, into center 1 1/4 with L, original opposite by R, original right hand man by L, into center 3/4 R hand star, home to partner and courtesy turn.

PART 3

1-4 Repeat action meas 1-4 Part 1:

5-8 **Side couples Star R in Center; —; —; Turn L Face to Star L;**

9-24 **Chain the Ladies thru the Star;**
Side W chain out (Lady two with Lady one,

Lady four with Lady three) and Head W chain in. The two side M keep turning the star in the center. Follow instructions in Part 1.

25-32 **Four Ladies Chain over; Turn Them; Chain Back; Turn Them;**

Note: Part 3 may be danced with head couples active again instead of the side couples.

PART 4

1-16 **Sides Face — Grand Square**

17-32 **Teacup Chain;**
Repeat meas 17-32 of Part 2. Bow to partner.

SEQUENCE: Dance goes thru once.

THE ROSE QUADRILLE

By Dena Fresh, Bella Vista, Arkansas

Formation: Regular square formation. Opposite footwork.

Record: Lloyd Shaw 3311/3312

INTRODUCTION

1-4 **Wait; Wait; Bal Fwd and Back; Apart and Together;**

FIGURE ONE

1-8 **Heads to the Center and Divide the Sides—Return Home;**

M's L and W's R take 3 steps fwd and twd opposite couple; Step R, touch L, take opposite's hand and turn to face a side couple; Take 3 steps to pass between the side couple; Turn to face present partner and drop hands with a step R, touch L, —; Back away to corner of set in 3 steps; Turn to face home position and partner in 3 steps; Walk twd partner in 3 steps; Turn to face center of set in 3 steps in Open position; Repeat action meas 1-8 for side couples:

17-20 **Head Couples Pass Thru and Turn Alone:**
Heads pass thru and turn individually (M to L, W to R) in 4 meas:

21-24 **Head Couples Star R to Home:**

Heads right hand star to home position with M courtesy turning W:

25-28 **Side Couples Pass Thru and Turn Alone:**
Repeat action meas 17-20 for sides:

29-32 **Side Couples Star to Home Position:**
Repeat action meas 21-24 for sides:

FIGURE TWO

1-4 **All'Four Men Go Around A Lady:**

All 4 men turn L face and go around behind present partner and replace her corner M starting L foot and taking 6 steps: Step L, point R (for a quick bow), —; Step R, touch L, and face center of the set (W balance R; L; R; L);

5-8 **All 4 Ladies Go Around A Gent:**

All 4 ladies turn R face and go around behind present partner, repeating action of meas 1-4:

9-16 Repeat action meas 1-8 meeting own partner in opposite position:

HEAD COUPLES FWD AND STAR THRU:

Heads advance twd each other in 3 steps; Step, touch, —; Star thru (6 steps):

HEAD COUPLES BALANCE FWD AND BACK AND STAR THRU:

Heads balance fwd; Balance back; Star thru; Back up to home position;

25-28 Repeat action meas 17-20 for sides:

SIDE COUPLES BALANCE FWD AND BACK AND STAR THRU:

Repeat action meas 21-24 for sides:
Repeat both figures and end with a bow.

SERENATA QUADRILLE

By Carlotta Hegemann, San Antonio, Texas

Formation: Four couples in square formation, all facing the center of the set in Skirt Skater's Position. Identical footwork, all start with L foot.

Record: Lloyd Shaw # 3305

INTRODUCTION

1-4 **Wait; Wait; Acknowledge Partner; To Skirt Skater's;**

DANCE

1-4 **Waltz Bal Fwd; Waltz Bal Back; Waltz Bal L; W Bal R;**

One waltz balance fwd; One waltz balance back; Pas de basque balance to the left; Pas de basque balance to the right;

5-8 **Bal Fwd; Bal Back; Bal Left; Bal Right;**
Repeat action of meas 1-4 taking Varsouvianna position at the end of the last meas:

9-12 **Head Couples Right Side Couples Left; Progress; Around; Back to Place;**
Head couples turn out to the right and face side couples who turn twd the left; Couples progress full around each other passing M's left shoulder and back to place taking 12 steps and maintaining Varsouvianna position:

13-16 **Heads to Left Sides to Right; Progress; Around; Back to Place;**
Repeat action meas 9-12 except that head couples lead to the left and side couples to the right:

17-20 **Ladies Promenade Inside; —,—,—; —,—;**
Turn L In Place:
As M waltz balance in place ladies promenade in single file inside the square CCW in 12 counts and turning L face on last meas to form a right hand star (ladies' four-hand star):

21-24 **R Hand Star; Around; Partners by Left Hands; Sweep to Place;**
Ladies turn the star CW 6 steps; Partners join L hands on third meas for a Courtesy Turn and in Skirt Skater's position sweep L face in place to face the center of the set:

25-32 **Paseo Around the Square, Reach Home, Partners Sweep to Place;**
On the cue "Paseo" drop hands and as head couples lead to the right side couples lead to the left, promenading through each other as individuals—couple splitting couple, each person passing another with the right shoulder. Continue around the square until original partners emerge in original home positions. Join L hands and sweep L face in Skirt Skater's to face center of the set. There are 8 meas (24 counts) for this action.

33-64 Repeat action of meas 1-32 except that in meas 17-24 men take the action (the Promenade Inside and Star).

65-96 Repeat action once again with this variation: Meas 17-20 head couples turn L hand star in the center for 6 cts. Head men join L hands with their own partner and sweep L face to home position in Skirt Skater's in 6 cts to end facing center of set. Meas 21-24 repeat action for side couples. Inactive couples balance in place.

Ending: At the end of the dance assume OPEN position and bow.

SINGING CALLS

EACH MONTH, On the Record – the regular record review section of SQUARE DANCING magazine – reports on anywhere from 15 to 30 recently released square dance singing call records. As a part of his report, the reviewer grades the records; a top rating is four stars. A rather large majority of the records fall somewhere between 1½ stars and 2½ stars. Only occasionally does a record rate three stars with our reviewer and never has one hit the jackpot. Of those reaching the highest rating for a given month, four are selected to be reprinted in the Workshop section. Those that you see on the following pages represent the singing calls which in the eyes of our reviewer were the "hits" of 1976 and 1977. We reprint them here – just for the record and we hope you enjoy them.

ADIOS AMIGO

By C.O. Guest, Mesquite, Texas

Record: Kalox #1207, Flip Instrumental with C.O. Guest

OPENER, MIDDLE BREAK, ENDING

Circle left adios amigo until tomorrow

We're gonna dance the night away

Allemande your corner do sa do your partner

The men star right one time

To the corner lady left allemande and

Swing your own and promenade

Adios amigo hasta la vista

And we're gonna dance the night away

FIGURE:

Heads promenade and go just halfway

Down the middle right and left thru

Square thru count me four hands

Meet the sides and swing thru

Now you scoot back and then recycle

To the corner swing the girl promenade

While the guitar plays a haunting melody

A haunting melody of love

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AH SO PRETTY LITTLE GIRL

By Harold Bausch, Fremont, Nebraska

Record: Lore #1155, Flip Instrumental with Harold Bausch

PART A

Four little ladies promenade

It's once around the ring I say

Right back home and do a do sa do

Join up hands a great big ring

Circle to the left around I sing

Circle to the left and

Don't you dare be slow

Ladies center, men sashay

Circle to the left you're on your way

Ladies center men sashay

Circle to the left with a hey hey hey

Allemande left do an allemande thar

Go right and left and you form a star

Men back in then shoot the star

Promenade your own little girl

Take a little walk around the world

Won't you swing your pretty girl back home

PART B

All around your left hand lady

See saw round your pretty little baby

When you're thru sides face ah so walk

----- (Keep moving)

----- Won't you swing your

Pretty little girl back home

SEQUENCE: A, B, A, B, A

Ah So Walk: (Heads part) Pass the ocean, ah so, walk and dodge, step forward into side positions, California twirl and face partner. (Sides) Face partner and back up to corner, turn and

walk to head positions, do sa do, star thru to face center. Sequence: Heads do their part, then side's part. Sides do their part then head's part. Repeat all. To do an Ah So: From four-dancer ocean waves, end dancers cross fold (as if doing a recycle). Center dancers simply "go along" but do not turn around.

AIN'T LOVE GOOD

By Jon Jones, Arlington, Texas

Record: Kalox #1201, Flip Instrumental with Jon Jones

OPENER, MIDDLE BREAK, ENDING

All four ladies chain go straight across

Turn and chain the ladies home again

Join hands and circle go walkin'

Round that ring left allemande

Now weave around that land

Ain't love good and its so good for you

Swing with your girl and then promenade

You opened up my eyes and made me realize

Just how good love is ain't love good

FIGURE:

Those heads square thru four hands you know

Around the corner do a do sa do

Do a curlique walk and dodge

Now partner trade

Then go right and left thru somehow

Flutter wheel across and now slide thru

Swing the corner girl and promenade

You opened up my eyes and made me realize

Just how good love is ain't love good

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMERICA

By Shelby Dawson, Claremont, California

Record: Square Dance USA #506, Flip

Instrumental with Shelby Dawson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters round the ring

You rollaway and circle to the left

Walk around your corner lady

See saw your own left allemande

Weave the ring America America

Do a do sa do and promenade

And crown thy good with brotherhood

From sea to shining sea

FIGURE:

Heads square thru four hands around you go

Around the corner lady do a do sa do

Swing thru two by two boys run right

Bend the line and right and left thru

Flutter wheel across the ring

Then slide thru swing the corner lady

Promenade and crown thy good with brotherhood

From sea to shining sea

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE AMERICAN WAY

By Paul Hartman, Wheaton, Maryland

Record: Top #25328, Flip Instrumental with

Paul Hartman

OPENER, MIDDLE BREAK, ENDING

Four ladies chain I say and then you rollaway

Join your hands and you circle the ring

Rollaway and half sashay and circle that way

Left allemande then you weave the ring

We are happy to be in the land of liberty

Do sa do and then you promenade

We are proud to live today in the good old USA

Where we've got our American way

FIGURE:

One and three you square thru

Count four hands around you do

With the outside two you pass the ocean

Lockit recycle then sweep a quarter my friend

Curlique and then the girls run right

Swing that fellow there and then

You go left allemande come back and

Promenade 'em hand in hand

Left the freedom bell ring we've got everything

Including our American way

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

A WHOLE LOT OF THINGS TO SING ABOUT

By Ernie Kinney, Fresno, California

Record: Hi-Hat #479, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Circle left

I've got a whole lot of things to sing about

I've got a whole lot of things to say

Left allemande do sa do

Men star left that way

Turn thru at home go left allemande

Swing your lady round and promenade

Cause I want you here beside me

Every step of the way

FIGURE:

Heads square thru four hands you go

Around the corner lady do sa do

Star thru pass thru chase right you do

Swing thru and then the centers trade

Swing the corner girl go left allemande

Come back do sa do and promenade

Cause I want you here beside me

Every step of the way

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BABY FACE

By Frank Lane, Estes Park, Colorado

Record: Dance Ranch #637, Flip Instrumental with Frank Lane

OPENER, MIDDLE BREAK, ENDING

Why don't you allemande left then

Turn your partner right boys star left

One time around and then you star promenade

With your maid hang in there boys and

Girls backtrack I say oh the second time

You turn her right and do a left allemande

And promenade you set my heart a thumpin'

You sure started something

You sure started something with

Your pretty baby face

FIGURE:

Oh those heads curlique then walk and dodge

And circle four to make a line and you

Go up and back right and left thru I say

Rollaway and touch a quarter that way

Circulate trade and roll slide thru

Swing that corner and promenade you

promenade

By two you take her home with you

With her pretty little baby face

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BIG CITY

By C.O. Guest, Mesquite, Texas
Record: Kalox #1206, Flip Instrumental with C.O. Guest
OPENER, MIDDLE BREAK, ENDING
Four little ladies chain three quarters
Turn the girl and circle left
You rollaway and then you circle
Left allemande corner weave the ring
And I'm walkin' your streets big city
Do sa do and promenade
I'm gonna' love you big city
If you bring my baby back to me
FIGURE:
Heads promenade go three quarters 'round the ring
Sides do sa do go full around
Pass thru and circle to a line now
Slide thru and do the eight chain five
Oh I'm walkin' your streets big city
Allemande the corner walk by one
Promenade the next
I'm gonna' love you big city
If you bring my baby back to me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BIG WHEEL CANNONBALL

By Dick Waibel, Fresno, California
Record: Hi-Hat #472, Flip Instrumental with Dick Waibel
OPENER, MIDDLE BREAK, ENDING
Walk all around the corner girl see saw your pet
Join up hands circle to the left
Go movin' around the set four girls star
By the right three quarters round then
Allemande left with corner girl and
Weave on down the land listen to the rumble
Listen to the roar when you meet
Turn thru and go left allemande promenade
Go round that hall with the cutest little doll
Don't be late on the interstate
With the big wheel cannonball
FIGURE:
One and three do a right and left thru
Turn the girl around pass the ocean
Make your wave extend and touch a quarter
Scoot back and then boys run
to the right my friend
Slide thru and a do sa do
Get around that corner Sue swing thru
Go down the line girls cross fold
Swing the corner man go left allemande
Promenade go round the hall with
The cutest little doll don't be late
On the interstate with the big wheel cannonball
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BRAND NEW PAIR OF WALKING SHOES

By Bob Bennett, Valdosta, Georgia
Record: Thunderbird #172, Flip Instrumental with Bob Bennett
OPENER, MIDDLE BREAK, ENDING
Sides face grand square
These ole' shoes I'm walking in
Are getting mighty old and then from the
Million miles I've walked the floor for you
Swing her twice left allemande your corner
Do sa do your own promenade around that ring
Well I started walking in a
Brand new pair of walking shoes
FIGURE:
Head couples promenade halfway round the square
Come down the middle right and left thru
Turn your lady there square thru four hands
In these ole' walking shoes corner do sa do
Swing thru and then boys trade and swing

CORNER LADY SWING AND PROMENADE

Well I started walking in a
Brand new pair of walking shoes
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

CARIBBEAN

By Jeanne Moody, Salinas, California
Record: Scope #594, Flip Instrumental with Jeanne Moody
OPENER, MIDDLE BREAK, ENDING
Four little ladies chain go cross that ring
Join hands and circle to the left
Ladies center men sashay
Circle left around that way
Ladies center men sashay and then
Allemande left the corner girl
And weave that ring
When you meet do a do sa do promenade
Promenade her home where you'll swing and sway
FIGURE: To the beat of the Cuban conga far away

Heads square thru four hands with you
With the sides do a do sa do
Swing thru and then boys run right
Bend the line and flutter wheel tonight
Well now you square on thru
Three quarters round swing the corner girl
And then promenade promenade her home and
Swing and sway on the Caribbean shore far away
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

C.B. BLUES

By Ron Schneider, Berea, Ohio
Record: Dance Ranch # 632, Flip Instrumental with Ron Schneider
OPENER

Sides face grand square
I was driving down route 63
Listening to my old CB
Well I must have been doing about 95 (reverse)
There on the side of the road
Out of his car and standing around
Was smokey the bear with a camera
Four ladies chain across that ring
Gonna turn that girl around
Chain 'em right back home promenade around
You won't be in the know till you get a radio
They'll take your picture Mister
MIDDLE BREAK, ENDING:
Four girls promenade once around
Inside that ring come on home and
Give your girl a swing join hands and
Circle left circle round that town
Allemande left and weave the ring on down
They'll take your picture Mister
Do sa do and promenade her home
You won't be in the know till you get a radio
They'll take your picture Mister
FIGURE:

Head two couples promenade halfway
Round the outside of the ring
Into the middle and do a slide thru
Pass thru and circle four halfway round
Veer to the left girls trade and
Do a ferris wheel pass thru
A right and left thru
Come on now swing thru
Swing that corner girl and promenade
There's a smokey you know at the one double O
He'll take your picture Mister
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

CORRINA

By Mac McCullar, San Luis Obispo, California
Record: Scope #599, Flip Instrumental with Mac McCullar
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade go Corrina go
Meet your partner curlique do a little do sa do
Men star left once around and then
Right and left grand
Meet Corrina she'll understand
You promenade her home and then
FIGURE:
Heads rollaway go up to middle and back
You turn thru and then partner tag
Corrina swing go 'round and 'round
Allemande left hey weave the ring
Around you go meet Corrina latch on promeno
You promenade Corrina home
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

CRUISING

By Emanuel Duming, San Antonio, Texas
Record: Top # 25319, Flip Instrumental with Emanuel Duming
OPENER and ENDING

Four ladies chain about three quarters
Join hands and circle left somehow
You rollaway and then circle left again
Left allemande your corner weave the ring
The two of us together
We will plan our honeymoon
While cruising down the river
On a Sunday afternoon
MIDDLE BREAK
Grand parade
FIGURE:

Head two square thru four hands you go
Around that chick do a do sa do
Spin chain thru girls circulate one time
When you're done boys run
Then you bend the line
Right and left thru then slide thru
Swing the girl promenade in tune
While cruising down the river
On a Sunday afternoon
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

DO REMEMBER ME

By Wes Wessinger, San Diego, California
Record: Scope # 593, Flip Instrumental with Wes Wessinger
OPENER, MIDDLE BREAK, ENDING

Walk around corner
Turn partner left hand swing
Four ladies chain straight across that ring
You turn and chain them back
Turn your own and then join hands
Circle left around and then allemande corner
Then weave around that ring
Now meet your own with a do sa do
Then promenade and sing do da do da
Do remember me on our special day
ALTERNATE BREAK:
Walk around corner
Turn partner left hand swing
Head ladies center tea cup chain
(Side ladies right)
Heads center turn and a quarter
Sides go right
Heads center turn and a quarter
Sides go right
Heads center turn three quarters
Sides go right and then
Roll promenade go walkin' round and sing
Do da do da
Do remember me on our special day
FIGURE:

Now head two ladies chain
And couples one and three curlique
Then walk and dodge for me



Then single circle to a wave now swing thru
 You recycle face those two
 Hey pass thru trade by corner swing
 Left allemande new corner promenade and sing
 Do da do da do remember me on this special day
 SEQUENCE: Opener, Figure twice, Middle break,
 Figure twice, Ending.

EL TORO

By Bill Volner, Sikeston, Missouri
Record: Thunderbird #138, Flip Instrumental
 with Bill Volner
 OPENER, MIDDLE BREAK, ENDING
Grand parade
FIGURE:
 Heads square thru four hands
 Meet the corner do a do sa do
 Swing thru two by two boys run to the right
 Ferris wheel when you're thru
 Pass the ocean lockit
 Square thru three hands swing the corner
 Promenade when I'm traveling
 My handle is El Toro just break
 El Toro the square dance calling man
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

FASTER HORSES

By Ralph Silvius, Modesto, California
Record: Red Boot #207, Flip Instrumental
 with Ralph Silvius
 OPENER, MIDDLE BREAK, ENDING
 Walk all around the corner
 See saw your pet
 Boys star by the old right hand
 Once around that set
 Pickup your partner with an arm around
 Star promenade girls turn around
 Left allemande weave around the ring
 Faster horses younger women
 Do sa do then you're gonna promenade
 Faster horses younger women
 Red boot music makes the world go round
FIGURE:
 Head couples promenade around the ring go
 Sides swing thru turn thru you know
 Do sa do outside two make an ocean wave
 All eight circulate swing thru
 Boys run couples circulate half tag
 Swing this new girl promenade eight
 Faster horses younger women
 Pepsi Cola more money
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

FLASH OF FIRE

By Beryl Main, Aurora, Colorado
Record: Chaparral # 402, Flip Instrumental
 with Beryl Main
 OPENER, MIDDLE BREAK, ENDING
 Walk all around your corner
 Come home and do paso
 Turn your partner by the left
 And your corner right you know
 Turn partner left allemande that
 The men back down the line slip the clutch
 Left allemande weave on down the line
 Thought you were a friend of mine
 Thought you were my buddy
 Do sa do go once around promenade your honey
 Now you may think that I'm a fool
 And sometimes that is true
 So I'm goin' to heaven in a flash of fire
 With or without you
FIGURE:
 One and three flutter wheel
 Move it round in time
 Sweep one quarter pass thru
 Right and left thru in time
 Do sa do around this girl

And you make an ocean wave girls trade
 Recycle left allemande do sa do your partner
 Corner lady swing swing and whirl
 The corner girl promenade her home
 Now you don't have to see my side
 Or share my point of view
 So I'm goin' to heaven in a flash of fire
 With or without you
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GONE AT LAST

By Gary Shoemake, Carrollton, Texas
Record: Chaparral # 301, Flip Instrumental
 with Gary Shoemake
 OPENER, MIDDLE BREAK, ENDING
Four ladies promenade inside the ring
 Get back swing your man around
 Join all your hands circle left and then
 Left allemande that corner weave the ring
 Gone at last gone at last do sa do
 You promenade around you go
 I've had a long streak of that bad luck
 But I pray it's gone at last
FIGURE:
 Heads promenade get me halfway you go
 Two and four right and left thru
 Same two square thru four hands you know
 Everybody pass thru left allemande
 Weave that ring gone at last gone at last .
 Do sa do you promenade around you go
 I've had a long streak of that bad luck
 But I pray it's gone at last
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GONE ON THE OTHER HAND

By Earl Rich, Reno, Nevada
Record: Lightning S #5033, Flip Instrumental
 with Earl Rich
 OPENER, MIDDLE BREAK, ENDING
Sides face grand square
 Some day I think I'll take up thinking
 Try my best to understand
 Why she'd be lovin' me forever and
 Leaving on the other hand
 Left allemande the corner do sa do
 Left allemande and promenade
 The one who said she'd stay forever
 Is gone on the other hand
FIGURE:
 Heads promenade go halfway around
 Lead right circle make a line of four
 Up to the middle and back pass thru
 Chase right boys run cross trail thru
 Swing the corner lady
 Swing that girl and promenade
 The one who said she'd stay forever
 Is gone on the other hand
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GONNA BOOGIE TONIGHT

By Earl Johnston, Vernon, Connecticut
Record: Genn # 12151, Flip Instrumental with
 Earl Johnston
 OPENER, MIDDLE BREAK, ENDING
Four ladies promenade around inside the ring
 Get back home swing your man everybody swing
 Join your hands and circle to the left
 Go walking round the land
 Left allemande and weave round the ring
 Weave in and out around looking for your maid
 Do sa do around your girl and then promenade
 Don't worry about me Ma I'll be all right
 I'm going dancin' I'm gonna Boogie tonight
FIGURE:
 One and three lead to the right and
 Circle round the track
 Break out and make a line

Move up to the middle and back
 Star thru and then do sa do
 Walk all the way around
 Swing thru boys run and now
 Do a half tag trade and roll and then
 Pass thru swing that corner lady and
 You promenade her too
 Don't worry about me Ma I'll be all right
 I'm going dancin' I'm gonna Boogie tonight
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOOD OLD COUNTRY SONG

By Ed Fraidenburg, Midland, Michigan
Record: FTC #32015, Flip Instrumental with
 Ed Fraidenburg
 OPENER, MIDDLE BREAK, ENDING
Four ladies promenade the ring
 Get home and there you want to swing
 Join hands and circle to the left around
 And then left allemande weave the ring
 Play me a good ol' country song
 Do sa do and promenade along
 I can't groove rock and roll
 Rhythm and blues and I don't dig soul
 Play me a good 'ol country song
FIGURE:
 One and three rollaway and then star thru
 Do sa do make an ocean wave you do
 Recycle when you're straight sweep one quarter more
 Square thru four hands around the floor
 Count to four trade by swing corner maid
 Left allemande and promenade
 I can't groove rock and roll
 Rhythm and blues and I don't dig soul
 Play me a good 'ol country song
ALTERNATE FIGURE:
 Side ladies chain across and then
 One and three square thru
 And count four hands again
 Swing thru and when you do
 The boys run right
 Half tag walk and dodge tonight
 Partner trade allemande your corner
 Walk by your own
 Swing the right hand girl promenade
 I can't groove rock and roll
 Rhythm and blues and I don't dig soul
 Play me a good 'ol country song
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GRAND OLD FLAG

(Bicentennial Special)
 By Bob Wickers, Mesa, Arizona
Record: Hi-Hat #458, Flip Instrumental with
 Bob Wickers
 OPENER, MIDDLE BREAK, ENDING
Walk around the corner girl
 Gonna see saw your own
 Join up hands circle left
 Go walking round you roam, men star right
 Roll it once around tonight
 Left allemande the corner, weave around town
 You're a grand old flag, you're a high flying flag
 Do sa do and then you promenade
 But should auld acquaintance be forgot
 Keep your eyes on the grand old flag
FIGURE:
 Heads square thru for the red white and blue
 Do sa do around the corner Sue
 Swing thru for fun, the boys you run
 Bend the line, go right and left thru
 Turn that girl there son, flutter wheel you do
 And then slide thru, swing that corner
 Then you promenade
 But should auld acquaintance be forgot
 Keep your eyes on the grand old flag
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GYPSY

By Shelby Dawson, Claremont, California
Record: Windsor #5071, Flip Instrumental with Shelby Dawson

OPENER, MIDDLE BREAK, ENDING
Four ladies chain go across the ring I say
Join hands circle left go walking round
Ladies center men sashay circle left and then
Ladies center men sashay allemande and weave
Wind in and out till you meet your own then
Swing your pretty gypsy promenade the land
Oh pretty gypsy I miss you night and day
Pretty gypsy forego your wandering way

FIGURE:
One and three square thru get four hands
Go all the way around I say swing thru and
Boys run to the right bend the line
You know pass thru wheel and deal
Double pass thru track II I say
Swing corner waiting there allemande left
New gypsy promenade the square
Oh pretty gypsy
I miss you night and day pretty gypsy
Forego your wandering way
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HERE I AM IN DALLAS

By Wade Driver, Houston, Texas
Record: Rhythm #103, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING
Circle here I am in Dallas
Woman where are you
I came here to meet you
Like I said I'd do
Left allemande that corner do sa do your own
Four ladies promenade now
It's once around you roam
Turn your partner by the right corner allemande
Do sa do around your own promenade that land
Have cowboy hats and pickup trucks
Made a fool of you here I am in Dallas
Woman where are you

FIGURE:
One and three you promenade
Half around that ring down the middle
Right and left thru turn that pretty thing
Flutter wheel in the middle you do
Sweep a quarter more pass thru a do sa do
It's once around you know swing thru
The boys trade turn thru and then
Left allemande new corner promenade my friend
Have cowboy hats and pickup trucks
Made a fool of you here I am in Dallas
Woman where are you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HONEY TOAST AND SUNSHINE

By Ernie Kinney, Cantua Creek, California
Record: Hi-Hat #459, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING
Walk around your corner see saw partner
Join hands circle left you know
Men star right go once around now
Left allemande corner girl weave the ring
And give me honey toast and sunshine
And orange juice and love
Do sa do her promenade
Just give me honey toast and sunshine
And love over easy with you

FIGURE:
Heads square thru four hands around now
Do sa do with the corner girl
Swing thru and when you do
Boys run to the right you do
Half tag trade finish your tag

Face to the right

Ferris wheel and when you do
Center four you pass thru
And swing her promenade
Just give me honey toast and sunshine
And love over easy with you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HONKY TONK HEROES

By Ken Bower, Hemet, California
Record: Chaparral #502, Flip Instrumental with Ken Bower

OPENER, MIDDLE BREAK, ENDING
Walk around your corner
See saw around your pet
Join hands and circle to the left
I was down at the stables honkin' them tables
Left allemande that corner
Gonna' weave that old ring piano roll blues
I danced holes in my shoes
Do sa do that girl and promenade for those
Loveable losers and no account boozers
And honky tonk heroes like me
FIGURE:

Heads square thru and go four hands around
Do sa do that corner girl swing thru and then
Boys run right my friend ferris wheel
And then center four curlique and
Make a right hand star one full turn
Swing that corner girl and promenade
For those loveable losers
And no account boozers and
Honky tonk heroes like me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HONKY TONK SONG

By Dave Johnson, Tulsa, Oklahoma
Record: Lore #1158, Flip Instrumental with Dave Johnson

OPENER, MIDDLE BREAK, ENDING
Hey allemande left your corner come back do sa do
Men star left turn it once around you know
Star promenade go movin' with your maid
Girls backtrack go twice around the ring
Second time you meet her turn thru and then
Allemande that corner then promenade my friend
To the honky tonk all night long
Promenade home to the honky tonk song
FIGURE:

Heads promenade halfway round you go
Down the middle right and left thru
Turn that girl you know
Square thru four hands go movin' round you do
Do sa do corner make an ocean wave you do
You swing thru boys trade turn thru and go
Allemande your corner then promenade
To the honky tonk all night long
Promenade home to the honky tonk song
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HONKY TONK SQUARE DANCE BLUES

By Pat Barbour, Houston, Texas
Record: Rhythm #105, Flip Instrumental with Pat Barbour

OPENER, MIDDLE BREAK, ENDING
As soon as she left me I knew
I wish I had never been untrue
Left allemande the corner girl
Do sa do with your own
The men star left one time
Turn your partner by the right hand round
Left allemande swing and promenade my friend
I'm trying to get back to that woman of mine
I've got the honky tonk square dance blues

FIGURE:

Heads promenade halfway
Sides a right and left thru I say
Square thru and go four hands you know
And do a do sa do eight chain four
I've got the honky tonk square dance blues
Swing the corner promenade her too
I'm trying to get back to that woman of mine
I've got the honky tonk square dance blues
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HUKILAU

By Don Pfister, San Diego, California
Record: Scope #615, Flip Instrumental with Don Pfister

OPENER, MIDDLE BREAK, ENDING
Well now we'll all circle left to the hukilau
Huki-huki, huki-huki, huki-hukilau
Allemande left corner lady do a do sa do
The men star left go once around you know
Star promenade go walking all around
The men back out a full turn
Allemande left and then
Promenade her to the hukilau
Huki-huki, huki-huki, huki-hukilau
FIGURE:

Now the heads star right to the hukilau
Turn the corner by the left
The partner right and now go back
Swing the corner to the hukilau
Allemande left new corner lady
Weave the ring somehow
We'll throw our nets out into the sea
Do sa do the partner allemande for me
Promenade her to the hukilau
Huki-huki, huki-huki, huki-hukilau
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

(The following figure is offered for mainstream dancers)

Caution – In order to achieve the result of all men dancing with all girls, this figure must be used alternately – heads, sides, heads, sides.
Well now the heads square thru to the hukilau
It's four hands around and do a do sa do
Swing thru and then the boys run right
You do a ferris wheel and now
Sweep a quarter more
The centers square thru four hands around
Then swing the corner lady and
We'll promenade my friend
Oh we're going to the hukilau
Huki-huki, huki-huki, huki-hukilau

HUSH ALL OVER THE WORLD

By Bob Fisk, Chino, California
Record: Swinging Stars #101, Flip Instrumental with Bob Fisk

OPENER, MIDDLE BREAK, ENDING
Sides face grand square
There's a kind of hush
All over the world tonight
All over the world you can hear
The sound of lovers in love
You know what I mean
Four ladies chain and then
You chain 'em back home
Promenade all over the world
People like us falling in love
FIGURE:

Heads promenade halfway round the ring
Sides pass thru cloverleaf
Heads you pass thru do sa do
Swing thru you do girls trade
Turn thru and then you do a
Left allemande come back promenade
Around that ring you will go
Forever and ever
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

IF YOU COME BACK TO ME

By Lee Swain, Memphis, Tennessee

Record: Longhorn #1019, Flip Instrumental with Lee Swain
OPENER, MIDDLE BREAK, ENDING
Well now those four ladies chain
Go straight across the ring
Rollaway and circle left you go
Four ladies rollaway circle left around that way
Left allemande come on back weave around the ring

Wind out and in with a smile and then
Swing that girl and promenade
There'll be the world's greatest transformation
If you come back to me

FIGURE:
Those heads promenade go halfway around
Lead out to the right and do a do sa do
Swing thru tonight the boys run right
Bend the line do the right and left thru
Slide thru square thru three quarters round
Swing that girl and promenade
There'll be a red carpet at the station
If you come back to me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

IF YOU'VE GOT THE TIME

By Wally Cook, Melbourne, Australia

Record: Top #25325, Flip Instrumental with Wally Cook
OPENER, MIDDLE BREAK, ENDING

Four ladies star right
Pick up your opposite man
Take him back home
Face the middle of the land
Four boys star left
Pick up your opposite pearl
Take her back home face your corner girl
Left allemande your corner

Weave around the ring
Meet your partner give her a swing
Promenade the ring
You've found your pretty baby
She's looking mighty fine
Take her home and swing her
If you've got the time

FIGURE:
Heads half square thru, do a do sa do
Make an ocean wave and balance
Recycle and go, spin chain thru
Girls circulate one time
Boys run around that girl and then
Bend the line, star thru do sa do
Make an ocean wave, recycle
Swing your corner and promenade
You've got a brand new partner
She's looking mighty fine
Take her back home with you
And tap your feet in time
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'LL GET OVER YOU

By Bud Whitten, Middletown, Rhode Island

Record: Thunderbird #155, Flip Instrumental with Bud Whitten
OPENER, MIDDLE BREAK, ENDING

Four ladies chain go across the ring
Chain the ladies back home again
Join hands circle left around that way
Left allemande and weave
One thing about this heart of mine
Do sa do promenade in time
All my hurts gonna mend in time
And I'll get over you

FIGURE:
Heads pass thru and a U turn back you do
Turn and left thru turn that girl you do
Flutter wheel sweep one quarter more
Pass thru square thru three quarters

Trade by swing that corner there

Left allemande and promenade the square
I'll be as good as new when I get over you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I SAW YOUR FACE IN THE MOON

By Marshall Flippo, Abilene, Texas

Record: Blue Star # 2021, Flip Instrumental with Marshall Flippo
OPENER, MIDDLE BREAK, ENDING

Left allemande that corner
Come back swing old honey
Those gents star by the left one time
Put your arm around your own partner
Star promenade go round that ring
Now four little ladies backtrack
Turn thru with the partner
Left allemande come back and promenade
Oh when I saw your smile
It faded with the gloom
When I saw your face in the moon
FIGURE:
Now head two couples square thru
Four hands around that ring there
With the corner lady do sa do swing thru
Now those boys fold and then
Girls turn back do a curlique
Do a walk and dodge my friend partner trade
Square thru three quarters round that ring
Swing your corner promenade
Well I saw your smile
It faded with the gloom
When I saw your face in the moon
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'VE GOT THE BLUES

By C.O. Guest, Mesquite, Texas

Record: Kalox #1186, Flip Instrumental with C.O. Guest
OPENER, MIDDLE BREAK, ENDING

Join hands circle left around you go
Left allemande do the right and left grand
Hand over hand 'til you meet her, box the gnat
Four ladies left hand star once around tonight
Meet ole partner turn by the right
Go full around and then, left allemande
Come back and promenade
I've got the blues for my baby
And baby's got the blues for me
FIGURE:
Head couples promenade three quarters
Side couples swing thru across you know
Turn thru and do sa do the outside two
Square thru three quarters round you do
Trade by, left allemande strut by own
Swing the next little lady, promenade home
I've got the blues for my baby
And baby's got the blues for me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I WANT TO TAKE HER

TO A SQUARE DANCE

By Guy Poland, Dallas, Texas

Record: Longhorn #1018, Flip Instrumental with Guy Poland
OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside around the ring
You get back home swing your man around
Join hands circle left around that land
Left allemande weave around that ring
I want to take her to a square dance
Do sa do and promenade for me
I want to hold you oh so close dear
All the boys will be wishing they were me

FIGURE:

Heads square thru four hands around will do
When you meet that corner do sa do you know
Star thru and flutter wheel across my friend
Pass thru and chase right across you go
Cast right three quarters boys trade
Turn thru left allemande
Come back and promenade
Walking hand in hand as we stroll along
Just thinking about the plans we made
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I WROTE A SONG

By Art Springer, Tampa, Florida

Record: Mustang #175, Flip Instrumental with Art Springer
OPENER, MIDDLE BREAK, ENDING

Circle left I wrote a song
The kind of song you sing along
The words are very simple la-la-la
Allemande left your corner
Run back touch a quarter boys run right
Left allemande and weave
The melody holds the key to the harmony
Swing your girl around and promenade
It's got a style to make you smile
The words are very simple la-la-la
FIGURE:
Heads to the right circle four tonight
Make a line up to the middle and back
Pass thru wheel and deal
Centers star thru
Pass thru cloverleaf new centers swing thru
Here's where you turn thru and
Swing that corner girl allemande left new corner
Promenade la-la-la-la-la-la-la-la-la-la

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

JANIE

By Johnny Creel, Metairie, Louisiana

Record: Lore #1157, Flip Instrumental with Johnny Creel
OPENER, MIDDLE BREAK, ENDING

Join hands and make a ring
Circle to the left around I sing
Allemande left come back do a do sa do
Let the men star right in middle of town
Turn that star go once around
Left allemande now weave the ring
You weave it in and out around
Until you meet that maid
Do sa do take her by the hand promenade
Promenade go two by two
Take that lady go home with you
Oh normally Janie loves me

FIGURE:
Head two square thru four hands around
Get to the corner do a do sa do
Do a curlique walk and dodge
Do a partner trade right and left thru
Turn that blue eyed babe now flutter wheel
Go full around slide thru and swing
Swing that corner girl
Promenade go round the world
Promenade go two by two

Take that lady home you do
Oh normally my Janie loves me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



LAST FAREWELL

By Mac Letson, Muscle Shoals, Alabama
Record: Lou Mac #121, Flip Instrumental with Mac Letson
OPENER, MIDDLE BREAK, ENDING
Circle left
Her smile wakes me up every morning and
Gives me strength to make it thru the day
Allemande left with the corner girl
Do sa do your own
Left allemande the corner weave that ring
Love has never known a truer meaning
Do sa do with the lady promenade
For you are beautiful and I have loved
You dearly more dearly
Than the spoken word can tell
FIGURE:
Heads square thru and get me four hands
With the sides make a right hand star
Heads star by the left in the middle
And turn it around you go to the same two
Do a right and left thru turn the girl
Swing thru two by two swing thru again
Swing the little corner and promenade
For you are beautiful and I have loved
You dearly more dearly
Than the spoken word can tell
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LAY BACK LOVER

By Johnnie Wykoff, Indianapolis, Indiana
Record: Blue Star #2018, Flip Instrumental with Johnnie Wykoff
OPENER, MIDDLE BREAK, ENDING
Walk around your corner see saw your partner
Boys star right now one time around the track
Turn partner left go full around now
Like an allemande that
Boys swing in back in right on back
Slip the clutch left allemande
Grand right and left again
And when you meet your own do sa do
Promenade her lay back lover
Hold on to each other and
Let love take over from here
FIGURE:
Head ladies chain three quarters
Side men turn 'em rollaway and
Make a line of three go forward six and back
Lonesome men pass thru
Turn right around just three
Make a line of four go forward eight and back
And then you curlique
Single circulate you do boys run right
Swing the corner girl promenade her
Lay back lover hold on to each other
And let love take over from here
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LEAN ON ME

By Bob Baier, Houston, Texas
Record: Rhythm Records #107, Flip Instrumental with Bob Baier
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade one time around the ring
Back home swing there with your man
Join your hands circle left
Go walking around that ring
Left allemande and weave the ring
Lean on me when you're in trouble
Do sa do and promenade all I ask is
When you're lonely come on over and lean on me
FIGURE:
Heads promenade and go halfway around the ring
Come down the middle right and left thru
Square thru in the middle and go
Four hands around you know

Do sa do with the corner waiting there
Swing thru and the boys trade swing corner girl
Left allemande and promenade
All I ask is when you're lonely
Just come on over and lean on me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Somewhere out in the west

And let the rest of the world go by
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LIVING ON LOVE STREET

By Gaylon Shull, Dighton, Kansas
Record: Wagon Wheel #900, Flip Instrumental with Gaylon Shull
OPENER:

Four ladies chain three quarters around
Turn the girl and circle left you know
Girls rollaway and circle left that way
Left allemande and weave the ring
Weave in weave out and
When you meet your maid do sa do
And then you promenade
Living on love street and
Loving every minute of it
MIDDLE BREAK, ENDING
Grand parade
I spend my day in the usual way
Thinking about you it gives me time to
Straighten up in my mind
The things that we can do
Walk on a beach or sit on a hill
Or listen to our favorite hit
Living on love street and
Loving every minute of it
FIGURE:

The heads curlique the boys run right
Do sa do around the corner tonight
Swing thru and then
The boys run right again bend the line
And do a right and left thru
Flutter wheel then full around you go
Slide thru swing your corner and promenade
Living on love street and
Loving every minute of it
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LIVING WITH THE SHADES PULLED DOWN

By Darryl McMillan, Panama City, Florida
Record: Ranch House #203, Flip Instrumental with Darryl McMillan
OPENER, MIDDLE BREAK, ENDING
Do an allemande left your corner
Do a curlique at home men run to the right
Everybody join hands circle to the left
Men star right one time tonight
Left allemande that corner weave the ring
Way down to that old French quarter
Swing your own and promenade.
Day time life sure gets cozy living
With the shades pulled down
FIGURE:
Head couples pass thru
Do a partner trade and then
Square thru four hands around you go
Do sa do go full around
Swing thru those boys run right
Do a ferris wheel
Centers square thru three quarters around
Swing your corner lady promenade
Nobody knows just what we're doing
Living with the shades pulled down
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LET THE REST OF THE WORLD GO BY

By: Johnnie Wykoff, Indianapolis, Indiana
Record: Blue Star #2046, Flip Instrumental with Johnnie Wykoff
OPENER, MIDDLE BREAK, ENDING
Left allemande come home do sa do
Boys you star left once around you go
Star promenade put arm around your maid
Halfway around girls backtrack
Go the other way around when you meet again
Turn thru my friend left allemande
Swing and promenade with someone you like
A pal that's good and true
We'll let the rest of the world go by
FIGURE:
The head ladies chain then you promenade
Halfway 'round the sides you rollaway
Heads square thru four hands around you go
To the outside two hes and shes do sa do
You swing thru boys run to the right
Your corner swing and promenade
We'll build a sweet little nest

LONE STAR BLUES AND BOB WILLS MUSIC

By Lee Schmidt, Ontario, California
Record: Hi-Hat #470, Flip Instrumental with Lee Schmidt
OPENER, MIDDLE BREAK, ENDING
Walk around your corner see saw your partner
Join hands circle to the left around you go
Allemande left your corner do sa do your partner
Men star right it's once around you know
Allemande left your corner weave the ring

Weave in and out and then you promenade
 Lone star blues and Bob Wills music
 Have kept my heart alive since you've been
 gone
FIGURE:
 Heads promenade halfway around the ring
 Move into the middle and square thru four
 hands
 To the outside go right and left thru
 Turn your girl do an eight chain six
 Count six hands across the ring you go
 Lone star blues swing your corner lady
 Left allemande new corner promenade your
 own
 Lone star blues and Bob Wills music
When I hear faded love I feel at home
SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

LOVE FOR PENNIES
 By Jerry Helt, Cincinnati, Ohio
Record: Blue Star # 2014, Flip Instrumental with
 Jerry Helt
OPENER, MIDDLE BREAK, ENDING
 Circle left I've been up and down and
 A round and round and back again
 Been so many places
 I can't remember where or when
 Left allemande the corner
 Your partner turn thru
 Left allemande and
 Weave the ring you do
 I've traded love for pennies
 Sold my soul for less meet your own
 Box the gnat pull by
 Left allemande and promenade my friend
 Found myself right back where I started again
FIGURE:
 Heads promenade halfway round the floor
 Into the middle square thru count to four
 Cirlque with the outside two
 Cast right three quarters round
 Girls trade recycle when you come down
 Pass thru trade by corner lady swing
 Swing that girl and promenade the ring
 I've turned inside out
 A round about and back and then
 Found myself back where I started from
SEQUENCE: Opener, Figure twice, Middle break,
 Figure twice, Ending.

LOVE MAKES THE WORLD GO ROUND
 By Lem Gravelle, Jennings, Louisiana
Record: Bogan # 1287, Flip Instrumental with
 Lem Gravelle
OPENER, MIDDLE BREAK, ENDING
 Walk around your corner see saw your own
 Join hands circle the ring go
 Hey men star right turn it one time you know
 Left allemande weave you know
 High in some starry sky
 Do sa do and promenade her
 Making the earth turn softly
 Love makes the world go round

FIGURE:
 Four ladies chain three quarters and then
 Head couples square thru four hands
 Four hands and then meet a corner
 Square thru I say three quarters round
 Trade by you know square thru again
 Go three hands and swing
 Swing that girl and promenade her
 Making the earth turn softly
Love makes the world go round
SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

MARGIE
 By Monty Wilson, Malibu, California
Record: Mac Gregor # 2185, Flip Instrumental with
 Monty Wilson
OPENER, MIDDLE BREAK, ENDING
 Circle left
 Margie I'm always thinking of you Margie
 I'll tell the world I love you
 Allemande left that corner lady
 Walk right by your girl
 Right hand turn the right hand lady
 Get back home you swing and whirl
 Margie left allemande come back
 Do a do sa do then you promenade
 After all is said and done
 There is really only one
 Margie Margie it's you
FIGURE:
 Heads square thru four hands around then
 You do the right and left thru
 You turn the girl around and pass thru
 Trade by do a little do sa do
 Make an ocean wave and when you do
 Girls trade swing thru and then
 Turn thru left allemande come back
 Do a do sa do and then promenade
 After all is said and done
 There is really only one
 Margie Margie it's you
SEQUENCE: Opener, Figure twice, Middle break,
 Figure twice, Ending.

MEET ME IN MEMPHIS
 By Bill Volner, Sikeston, Missouri
Record: Thunderbird #139, Flip Instrumental with
 Bill Volner
OPENER, MIDDLE BREAK, ENDING
 All four ladies promenade the inside
 Get back home and swing with your man
 Four men make a left hand star
 Once but not too far
 Star promenade that girl along
 Break right out a full turn and circle
 Left allemande, come back promenade
 Promenade with me back to
 Memphis, Tennessee and
 I'll sit this one out if you please
FIGURE:
 The head two couples square thru four hands
 Around that corner do a do sa do

Star thru, pass thru
 Tag the line you do, all turn in
 Then curlique, boys run
 Eight chain four across the ring now
 Swing the corner girl and promenade
 Promenade with me back to
 Memphis, Tennessee and
I'll sit this one out if you please
SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

MELE KALIKIMAKA

By Don Pfister, San Diego, California
Record: Scope #607, Flip Instrumental with
 Don Pfister
OPENER

Sides face grand square
Mele Kalikimaka is the thing to say
 On a bright Hawaiian Christmas day
 It's the island greeting that I send to you
 From the land where palm trees sway
 Allemande left the corner lady
 Do a little do sa do allemande left the
 Corner again come back and promeno
Mele Kalikimaka is Hawaiians' way to say
 Merry Christmas to you
MIDDLE BREAK, ENDING
 Allemande left the corner and
 You do a little do sa do
 Men star by the left and ladies hula hula
 Turn the partner by the right and the
 Corners allemande come back
 Swing the partner sides face grand square
 Here we know that Christmas will be
 Green and bright the sun will shine by day
 And all the stars at night Mele Kalikimaka
 Is Hawaiians' way to say
 Merry Christmas to you
FIGURE:
 One and three promenade three quarters round
 Two and four right and left thru
 Do a double pass thru and cloverleaf friend
 Do a do sa do in the middle full around (swing
 thru)

Turn thru when you meet the partner
 Swings the corner there allemande left new
 corner
 Promenade around the square
Mele Kalikimaka is Hawaiians' way to say
 Merry Christmas to you
SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

MERCY

By Jon Jones, Arlington, Texas
Record: Kalox #1194, Flip Instrumental with
 Jon Jones

OPENER, MIDDLE BREAK, ENDING
 All four ladies promenade
 One time inside the square
 Come home and swing around with
 Your partner there join your hands
 Circle left smile as you go by
 With the corner allemande
 Weave the ring I'll tell you why
 Mercy have mercy on me swing and promenade
 A little bit of understanding
 And a little bit of sympathy
 And a little bit of mercy on me
FIGURE:
 One and three promenade halfway
 Around that floor down the middle
 Square thru count 'em about four
 When you meet the sides right and left thru
 Turn the girl slide thru and
 Square thru again oh mercy
 You trade by and swing you promenade
 A little bit of understanding
 And a little bit of sympathy
And a little bit of mercy on me
SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

A Continuous Supply of Quality Dance Material

THE MORE THAN 1,000 dances that appear in this double Yearbook were first published in the Workshop section of SQUARE DANCING Magazine in the 1976 and 1977 issues. That's an average of better than 40 different dances — squares, rounds, drills, contras and mixers, every month. For callers and dancers looking for a continuous source of dance material in all phases and levels of the activity — all of it carefully checked — there just isn't a more complete collection than this — anywhere. Those who receive SQUARE DANCING each month rely on this readily available material. Many callers file their complete collections of SQUARE DANCING magazine and are reluctant to cut any up for the dance material included in each issue. For that reason this Yearbook published biennially and containing all the dances in the Workshop editions, is an excellent answer to the dilemma. The next Yearbook, containing dances from the 1978-79 issues of SQUARE DANCING, will be out in December, 1979.

MERRY GO ROUND OF LOVE

By Don Franklin, Arvada, Colorado

Record: Wagon Wheel #131, Flip Instrumental with Don Franklin
OPENER, MIDDLE BREAK, ENDING
Circle left on the merry go round
The merry go round of love
Round and round on the merry go round
Finding true love sure is tough
Walk around that corner girl
See saw your own men star by the right
And turn it one time around
Allemande left your corner
Do sa do your own left allemande
Promenade your own
Some people falling off some getting lost
Some getting ready to jump
Here we go round the merry go round
The merry go round of love

FIGURE:

One and three you flutter wheel
Around the ring you go
Sweep one quarter pass thru
Right and left thru you know
Do sa do and one time around
Swing thru two by two boys run to the right
Half tag trade roll and swing
Your corner lady around
Allemande left your corner
Promenade the one you found
Some people falling off some getting lost
Some getting ready to jump
Here we go round the merry go round
The merry go round of love

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MERRY GO ROUND OF LOVE

By Frank Lane, Estes Park, Colorado

Record: Dance Ranch #630, Flip Instrumental with Frank Lane
OPENER, MIDDLE BREAK, ENDING
Hey circle left on the merry go round
The merry go round of love
Round and round on the merry go round
Find a true love sure is tough
Do an allemande left your corner
Run home a do sa do
Boys star by the left once around you know
Turn your partner by the right
And you go left allemande
Come on home and swing and whirl
And promenade the land
Some people falling off some are getting on
Some are getting ready to jump
Here we go round the merry go round
The merry go round of love

FIGURE:

Why one and three you square thru
And you count four hands you know
When you see the corner girl
Do a little do sa do swing thru
And now boys run to the right
Tag the line and when you're there
Let's cloverleaf tonight
Oh girls square thru three hands around
Swing that corner lady promenade her
On the merry go round some people falling off
Some are getting on
Some are getting ready to jump
Here we go round the merry go round
The merry go round of love

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MIDNIGHT SPECIAL

By Jim Davis, Seattle, Washington

Record: Circle D #206, Flip Instrumental with Jim Davis
OPENER, MIDDLE BREAK, ENDING
Sides face grand square
Well you wake up in the morning

Boy you hear the ding dong ring
And you look upon the table
You see the same old thing
Four ladies chain it right on over
Turn and chain 'em home again
Promenade let the midnight special
Shine its light on me

FIGURE:

Heads square thru and do a do sa do
Swing thru and then boys you run
You're gonna ferris wheel
Why don't the centers pass thru
Swing the corner lady round
Left allemande and promenade
Let the midnight special
Shine its light on me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

FIGURE:

Heads promenade halfway around that ring
You're going to square thru and
Count 'em four now to the outside two
You curlique cast off three quarters (girls trade)
Recycle pass thru and trade by
Swing your corner promenade now and more
Much more than this I did it my way

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE NEW GREEN LIGHT

By Dave Abbott, Redding, California

Record: River Boat #110, Flip Instrumental with Dave Abbott
OPENER, MIDDLE BREAK, ENDING

Four ladies chain go across the ring
You rollaway circle to the left
Go round I sing four ladies rollaway

You circle left I say left allemande

Then you weave the ring
Hey there's a green light you're free to go
Swing your partner promenade you know
Here's your coat and there's your shoes
And don't forget your blues
Your own canoe now you'll have to row

FIGURE:

Head couples promenade halfway around
You lead to the right circle four
And you make a line
Walk up to the middle and back
Go right and left thru like that
Star thru square thru three quarters round
Three hands around now and corner swing
Left allemande and promenade the ring
Well there's a smile upon your face
While another takes my place

And now at last dear the truth I've found

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

OLD MAN RIVER

By Bill Stone, Bremerton, Washington

Record: Blue Ribbon #214, Flip Instrumental with Bill Stone
OPENER, MIDDLE BREAK, ENDING

All four ladies chain across the ring

Join hands circle go walking around

And then four ladies rollaway

You circle left that way four ladies rollaway

Weave that ring that old man river

He don't know nothin' do sa do and then

You promenade her that old man river

He just keeps on rollin' along

FIGURE:

Heads square thru four hands you go

Do sa do corner girl you know

Swing thru I say and then

The girls fold that way peel the top

Go right and left thru now

You pass thru and bend the line

Walk up to the middle and back

Slide thru swing the corner

Promenade her like that

That old man river

He just keeps on rollin' along

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MY WAY

By Dick Bayer, Fenton, Michigan

Record: Grinn #12157, Flip Instrumental with Dick Bayer
OPENER, MIDDLE BREAK, ENDING

Circle left and now the end is near

And so I face that final curtain

Walk out around that corner girl

See saw around your own

The men star right which I'm certain

Left allemande your corner

Come home and then you swing

You promenade go down that byway

And much more than this

I did it my way

ONE MORE HILL TO CLIMB

By Vaughn Parrish, Boulder, Colorado

Record: Kalox #1190, Flip Instrumental with Vaughn Parrish
OPENER, MIDDLE BREAK, ENDING

All eight make a right hand star

Roll it go round the land

Reverse a left hand star I sing

Girls roll out and backtrack two times around

Second time turn your honey with

A right hand swing
Gents star by the left once around and
Curlique boys run and promenade in time
You'll never reach the top
Without leaving friends behind
Don't forget
There's always one more hill to climb
FIGURE:
Head couples square thru three quarters
Separate round one make a line
Move eight to middle and back away
Center four square thru ends slide thru
Swing thru two girls trade
Swing that man then go left allemande
Come back and you promenade in time
You'll never reach the top
Without leaving friends behind
Don't forget
There's always one more hill to climb
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

PALOMA BLANCA

By Ernie Kinney, Cantua Creek, California
Record: Hi-Hat # 457, Flip Instrumental with

Ernie Kinney
OPENER, MIDDLE BREAK, ENDING

Circle left
When the sun shines on the mountain
And the night is on the run
Left allemande then do sa do her
Men star left inside you run
Turn thru them go left allemande
Do sa do swing and promenade
Dawn of Paloma Blanca
No one can take this beauty away

FIGURE:
Heads square thru four hands around now
Do sa do make a wave and then scoot back
Girls circulate boys trade
Cross fold and turn thru left allemande
Come back a do sa do
Corner you swing and promenade
Dawn of Paloma Blanca
No one can take this beauty away
ALTERNATE FIGURE:
Heads right and left thru
Then you square thru
Sides face grand square you do
Heads separate come down the middle then
Cross trail thru your corner swing
Left allemande new corner
Come back a do sa do
Left allemande then you promenade
Dawn of Paloma Blanca
No one can take your beauty away
SEQUENCE: Opener, Figure twice, Middle break
Figure twice, Ending.

PORTUGAL

By Harold Bausch, Fremont, Nebraska
Record: FTC #32018, Flip Instrumental with

Harold Bausch
OPENER, MIDDLE BREAK, ENDING

Four little ladies chain
Go straight across the ring
Join hands circle to the left and then
Left allemande do an allemande thru
Go forward two and star
Men back in you've got a right hand star
Shoot the star curlique men run right
Allemande left come back promenade her
Promenade around the ring
Take the lady home I sing
Take your girl to Portugal

FIGURE:
Head couples flutter wheel
Then sweep a quarter more
Pass thru and then swing thru
Those men run to the right
Couples circulate tonight wheel and deal
And then pass thru trade by

Left allemande your corner turn thru at home
Swing corner girl promenade her
Promenade around the ring
Take the lady home I sing
Take your girl to Portugal
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

PROMENADE WITH SALLY

By Jack Ritter, Naperville, Illinois

Record: Bee Sharp #103, Flip Instrumental with Jack Ritter
OPENER, MIDDLE BREAK, ENDING

Allemande left allemande than
Forward two and form a star
Shoot the star a full turn
Turn corner by the right
Four men star left one time tonight
Do a turn thru at home and left allemande
Do sa do promenade the land
Promenade along with Sally
She'll promenade along with you

FIGURE:
One and three lead to the right
Circle up four you're doin' all right
Heads break two lines go up and back
Swing thru then spin the top for me
Without a stop hey recycle too
Sweep a quarter do a cross trail thru
Swing that corner promenade her too
Promenade along with Sally
She'll promenade along with you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Join hands circle left go walking around

Do an allemande left that corner
Weave the ring go in and out
Till you meet your own do a do sa do
Promenade put your hand in the hand
Of the man from Galilee

FIGURE:
One and three promenade go halfway
Gonna lead to the right circle up four
Break to a line you move up
To the middle and back get a
Right and left thru and then
Touch a quarter circulate boys run right
Swing the corner there one time around
Do an allemande left come back promenade
Put your hand in the hand
Of the man from Galilee
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

RED WHITE AND BLUE

By Nate Bliss, Yucaipa, California

Record: Blue Star # 2028, Flip Instrumental with Nate Bliss
OPENER, MIDDLE BREAK, ENDING

Circle left I'm red white and blue
And I'm proud of it too
Yes I'm proud of living in the U.S.A.
Allemande the corner lady
Turn a right hand round your baby
The boys star left around that way
You're gonna turn thru at home
And do the old left allemande
Swing your honey around and promenade
We'll all stick together
Through all kinds of weather
Yes we're red white and blue
And we're proud of it too

FIGURE:
Now the heads star thru California twirl you do
Circle half and make a two-faced line
You do a half tag the line
Trade and roll and then pass to the center
Centers square thru three hands
You're gonna allemande that corner
Then you do sa do your partner
Swing the corner lady promenade
We'll promenade together
Through all kinds of weather
Yes we're red white and blue
And we're proud of it too
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

RIDING ON A RAINBOW

By Bobby Keefe, Jacksonville, Florida

Record: Thunderbird #158, Flip Instrumental with Bobby Keefe
OPENER, MIDDLE BREAK, ENDING

Sides face grand square
Sometimes the sunshine hides and goes to bed
Sometimes the north wind howls around our door
(Swing) allemande that corner
Come back do sa do and promenade
Let it lightning let it thunder let it pour

FIGURE:
Heads lead right circle four
Break and make a line move in and back
Pass thru wheel and deal and then
Double pass thru track II (make your wave)
Swing thru and you turn thru
Swing your corner girl and promenade
We'll be ridin' on a rainbow if it rains
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

PUT YOUR HAND IN THE HAND

By Shelby Dawson, Claremont, California

Record: USA #511, Flip Instrumental with

Shelby Dawson
OPENER, MIDDLE BREAK, ENDING

Four boys promenade inside the ring
Back home swing your baby everybody swing

ROCKIN' IN ROSALIE'S BOAT

By Jerry Haag, Mission, Texas
Record: Chaparral #202, Flip Instrumental with Jerry Haag

OPENER:

All four ladies promenade one time around
Get home and swing awhile with your man
Join hands circle left around the ring
Do a left allemande and weave the ring
Well the stars are bright
And there's a moon out tonight
Why don't you do sa do and promenade her
We sure make lots of waves on the water
Rockin' in Rosalie's boat

MIDDLE BREAK, ENDING

Sides face grand square
Four ladies promenade one time around
Get home and swing with your own
Left allemande and promenade her
We sure make lots of waves on the water
Rockin' in Rosalie's boat

FIGURE:

Heads rollaway zip into the middle and back
Star thru make a right hand star
Heads star left in the middle
Travel all the way around
Square thru the outside two go three
Trade by swing thru
Boys trade girls turn back
Promenade the ring go
We sure make lots of waves on the water
Rockin' in Rosalie's boat

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROSES AND LOVE SONGS

By Bob Fisk, Chino, California
Record: Square Tunes # 166, Flip Instrumental with Bob Fisk

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
I've seen the way her head turns
When a big shiny car passes by
And I can't help but notice
How the clothes in the store windows
Catch her eyes four ladies chain
You turn that girl
Chain her right back home and
Promenade her along knowing that
All in life I can give her are
Roses and love songs

FIGURE:

Head two ladies chain
Turn the girl and then
Half square thru do sa do
Make an ocean wave and then swing thru
Boys run boys circulate girls trade
A half tag trade and roll
Swing the corner promenade her home
Knowing that all in life I can give her
Are roses and love songs

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SAVE YOUR KISSES FOR ME

By Bobby Keefe, Jacksonville, Florida
Record: Thunderbird #170, Flip Instrumental with Bobby Keefe

OPENER, MIDDLE BREAK, ENDING

Circle left

Though it hurts to go away
It's impossible to stay but
There's one thing I must say before I go
Four ladies chain straight across the ring
Turn that girl rollaway circle left around
Rollaway then you weave around the ring
Meet your girl promenade on home
I love you all of the while I'm
Thinking of you in most everything I do

FIGURE:

Heads promenade halfway round the ring
Side pair do a do sa do
Swing thru then boys run right cross fire
Go walk and dodge partner tag there
Swing that corner maid around
Left allemande then promenade
Bye bye baby bye bye
I'm thinking of you in most everything I do

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SAY YOU LOVE ME AGAIN

By Ralph Silvius, Modesto, California

Record: Red Boot # 189, Flip Instrumental with Ralph Silvius

OPENER, MIDDLE BREAK, ENDING

Circle left go round the ring
Left allemande you do sa do and then
Let the boys star right
Go once around that ring
Left allemande and weave the ring
Say you love me again do sa do
Then we'll promenade that ring
I feel the tingle begin
You're getting under my skin
Say you love me again

FIGURE:

Heads square thru gotta go four hands
With the sides do a right and left thru
Swing thru double do it two times and then
The boys trade recycle too
Hey the corner lady swing
Left allemande and then
We'll promenade that ring
I feel the tingle begin
You're getting under my skin
Say you love me again

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SEND HER ROSES

By Vaughn Parrish, Boulder, Colorado

Record: Kalox #1197, Flip Instrumental with Vaughn Parrish

OPENER, MIDDLE BREAK, ENDING

Four ladies star right across
New partner do paso partner left
New corner right you know
Partner left (leave her there)
Gents star right three quarters
Find your corner left allemande
Then go weavin' round the land
Let her know she means the world to you
Swing then promenade by twos
Send her roses when she's feelin' blue
And she'll always love you

FIGURE:

Head two go right and left thru
Then all four couples rollaway
Heads square thru in middle that way
Four hands around you do then
All four couples square thru
Three hands around you know at home do paso
Partner left corner right turn partner left
Take the corner girl and promenade by twos
Take her dancing when she's feelin' blue
And she'll always love you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

76 TROMBONES

By Lem Smith, Victoria, Texas

Record: Bogan # 1277, Flip Instrumental with Lem Smith

OPENER, MIDDLE BREAK, ENDING

Circle left

76 trombones led the big parade
A hundred and 10 coronets close at hand
Allemande left that corner girl
Come back and do sa do
Allemande left that corner

Weave the ring, when you meet do sa do
Promenade that ring take the ladies home
I sing while 76 trombones played the square
ALTERNATE MIDDLE BREAK:

Circle left

76 trombones led the big parade
A hundred and 10 coronets played close at hand

Allemande left that corner girl

Come back and do sa do

Allemande left that corner

Weave around that ring

76 trombones caught the morning sun

Do sa do that girl you promenade

You run then I modestly took my place

As the one and only bass as I

Oom pah oom pah oompahed down the square

FIGURE:

Heads square thru four hands you go
All the way around you do a do sa do
Square thru four hands around and then
Bend the line move up to the middle

And come on back and then

Star thrice thru

Square thru three hands around you go

Swing that corner girl promenade you know

Promenade that ring take the lady home I sing

While 76 trombones played the square

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SITTING ON TOP OF THE WORLD

By Johnny Walter, Okeechobee, Florida

Record: Ranch House #401, Flip Instrumental with Johnny Walter

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

I'm sittin' on top of the world

Rolling along singing a song

I'm quitting the blues of the world

Rolling along singing that song

Circle left I just called the preacher

Par get ready to call

Allemande your corner promenade that hall

I'm sittin' on top of the world

Rolling along singing that song

FIGURE:

Head two square thru four hands go

Do sa do that corner one time you go

Curlique scoop back and then

Boys run and right and left thru

Come on slide thru swing that corner

Swing that corner girl allemande new corner

Promenade that world

I'm sittin' on top of the world

Rollin along singing that song

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SMILE AWAY EACH RAINY DAY

By Joe Lewis, Dallas, Texas

Record: Kalox # 1182, Flip Instrumental with Joe Lewis

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside the ring

Come home and your partner swing

Join your hands and

Circle left around the town

Allemande left and

Everybody gonna weave around

Keep in mind the clouds are silver lined

Do sa do and promenade away

Let love light the sky up

Tell those clouds to dry up

Smile away each rainy day

FIGURE:

Heads square thru four hands around

With the outsides right hand star

Heads make left hand star in

Middle of the town

Corners do a right and left thru

Turn that pretty little girl around

Dive thru and square thru

Let's make it three

Gonna swing my corner and

Take her home with me
Make light of trouble
Even though you're seeing it double
Smile away each rainy day
ALTERNATE FIGURE:
Heads do sa do out in middle of the floor
Star thru pass thru circle up four
Make a line and move it up move it back
Two ladies chain straight across
Like a flutter wheel she's coming back
Turn it now and sweep a quarter more
Swing your girl and
Promenade the floor
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

SOUTHERN NIGHTS

By Keith Gylfe, San Rafael, California
Record: River Boat #112, Flip Instrumental
with Keith Gylfe
OPENER, MIDDLE BREAK, ENDING

Circle left
Southern nights have you ever felt
Southern nights left allemande
Now your partner do sa do
Men star left once around tonight
Turn thru then left allemande
Swing promenade free as a breeze
Not to mention the trees
Whistling tunes that you know and love so
FIGURE:
Heads square thru four hands and now do sa do
Curlique and then cast off three quarters
Girls trade and right and left thru
Turn 'em there flutter wheel and now
Swing the corner left allemande promenade
Its precious beauty lies just beyond the eye
Goes running thru the soul
Like the story told before
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SOUTHERN NIGHTS

By Elmer Sheffield, Tallahassee, Florida
Record: Red Boot Star #1234, Flip Instrumental with Elmer Sheffield
OPENER, MIDDLE BREAK, ENDING

Circle left
Southern nights have you ever felt a
Southern night left allemande you know
Come back and do sa do
The men star left in the middle one time
Come on and turn thru then
Left allemande you're gonna swing your own
You promenade 'em go
Ya da da da da da da da da
Whistling tunes that you know and love so
FIGURE:
Heads promenade and you go halfway
Lead to the right and circle four
You break and make a line go forward
Slide thru do sa do spin chain thru and
Girls circulate you go two times around
Come on and turn thru go left allemande
You promenade 'em now
Ya da da da da da da da da
Running thru your soul like a
Story told of old
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SWEET AND EASY

By John Saunders, Altamonte Springs, Florida
Record: Kalox #1192, Flip Instrumental with
John Saunders
OPENER, MIDDLE BREAK, ENDING
Allemande left alamo style
Balance in and out swing thru

Forward two and then balance there
Swing thru two by two turn thru and then
Left allemande weave the ring
In and out until you meet your maid
Do sa do this girl then promenade
It's so sweet and easy to love you
Like I do you know it's true I love you
FIGURE:
Head couples promenade halfway around
Down the middle square thru you know
Four hands and then swing thru outside two
Boys run right ferris wheel you do
Center two go right and left thru
Turn the girl and then pass thru
Swing the corner promenade the ring
It's so sweet and easy to love you
Like I do you know it's true I love you
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SWEETIE

By Rick Smith, Ft. Worth, Texas
Record: Longhorn #1015, Flip Instrumental
with Rick Smith
OPENER, MIDDLE BREAK, ENDING

Four ladies chain across turn 'em by the left
Chain them three quarters round the set
Join hands circle to the left
Ladies center men sashay and left allemande
Do an allemande that forward two men got a star
Back right in you got a right hand star
Shoot that star a full turn pull her by
Left allemande your corner promenade
I'll tell you why promenade your sweetie tonight
Or you might not swing her again
FIGURE:
Head couples promenade halfway round the
ring
Down the middle with right and left thru
Turn 'em and here's where you square thru
Four hands around that ring
Make a right hand star with outsides once
around
Heads star left in middle once around to corner
Do sa do that corner there swing thru
Boys run to right and then wheel and deal
Swing that corner girl and promenade home
Promenade with your sweetie tonight
Or you might not swing her again
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

TEXAS WOMAN

By Tony Oxendine, Sumter, South Carolina
Record: Ranch House #502, Flip Instrumental
with Tony Oxendine
OPENER, MIDDLE BREAK, ENDING

Sitting in a railroad station
I got my tickets and my bags are packed
Walk all around your corner see saw your own
Men star right one time and then
Left allemande the corner lady
Swing your own and promenade
I can't erase the face that
I left standing sadly crying by the door
FIGURE:
Head couples promenade her halfway
Down the middle right and left thru
Flutter wheel and sweep a quarter
Pass thru then right and left thru
Roll the girl away pass thru
Do a U turn back and swing
Left allemande and promenade
If there's a reason for my staying
Texas woman you're the one
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

THAT DO MAKE IT NICE

By Lee Schmidt, Ontario, California
Record: Hi-Hat #467, Flip Instrumental with
Lee Schmidt
FIGURE:

Four ladies chain three quarters round
You turn the girl with an arm around
Join hands and circle left in style
Roll away a half sashay
Circle left around that way
That do make it nice
Turn your corner left and your partner right
And all the men star by the left
Go once around that's my advice
Partner turn thru then allemande left
Come back one promenade
That do make it nice (back out)
Circle eight you bet allemande left
Right and left to make an allemande that
Shuffle on down shoot star full around
Corner right a wrong way that
The men back in a left hand star
Back the star around the land
Shoot the star pass one girl left allemande
Come back one and promenade
When she gets you all alone whispers
Honey take me home that do make it nice
SEQUENCE: Figure four times through

THERE'LL BE SOME CHANGES

By Earl Johnston, Vernon, Connecticut
Record: Grenn #12155, Flip Instrumental with
Earl Johnston
OPENER, MIDDLE BREAK, ENDING

Four ladies chain you're gonna turn 'em around
You rollaway and circle left go now
Rollaway and circle round that old land
Left allemande and weave the ring again
I'm gonna change my way of livin'
And if that ain't enough do sa do
Promenade and strut your stuff
My walk will be different my talk and my
name
There'll be some changes made
FIGURE:
Head two couples do a right and left thru
Turn the girl you know sides star thru
Pass thru and do sa do
Swing thru boys run
Those couples ferris wheel when you're done
Do a double pass thru track 11 gonna go
Swing that corner girl and promenade home
My walk will be different my talk and my name
There'll be some changes made
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

THERE'S A KIND OF HUSH

By Ernie Kinney, Fresno, California
Record: Hi-Hat #475, Flip Instrumental with
Ernie Kinney
OPENER, MIDDLE BREAK, ENDING

Sides face grand square
There's a kind of hush all over the
World tonight all over the world
You can hear the sound of lovers in love
You know what I mean
Four ladies chain, chain 'em back
Take this girl and promenade
All over the world
People like us are falling in love
FIGURE:
Heads square thru four hands you go
Eight chain thru across the ring you know
What I mean it isn't a dream
Swing the corner girl then go left allemande
Come back and promenade go walkin' hand in
hand
With this maid forever and ever
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

THIS HOUSE RUNS ON SUNSHINE

By Mike Sikorsky, Sepulveda, California
Record: Bogan # 1278, Flip Instrumental with
Mike Sikorsky
OPENER, MIDDLE BREAK, ENDING
Walk all around the corner girl
And see saw your own
Join hands and circle around the ring
Men star right go once around tonight
Left allemande the corner weave the ring
This house runs on sunshine
This house runs on peace and love
Do sa do and promenade way up above
If you're needing friendship boy
That's what we've plenty of
This house runs on sunshine peace and love
FIGURE:
Heads square thru four hands
Around the ring you go
Round the corner girl a do sa do
Swing thru and then swing thru again
Girls run right around that man
Tag the line
Face to the right bend the line
Square thru three hands
Swing the corner lady promenade that land
If you're needing friendship boy
That's what we've plenty of
This house runs on sunshine peace and love
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

THIS OLD PIANO

By Jack O'Leary, Wilbraham, Massachusetts
Record: Top # 25330, Flip Instrumental with
Jack O'Leary
OPENER, ENDING
Allemande left your corner do sa do at home
Four ladies promenade one time around
Box the gnat with partner men star left
Go once around and then turn thru
Allemande left that corner
Weave around the ring meet partner promenade
Who's gonna play this old pianna
After I've gone away
MIDDLE BREAK
Sides face grand square
Who's gonna keep these ivories talkin'
The way I used to do
Who's gonna play these old songs to you
When you're feelin' sad and blue
Four ladies promenade one time around
Turn thru at home left allemande
Come back and promenade somehow
Who's gonna play this old pianna
After my final bow
FIGURE:
One and three square thru four hands around
Split two around just one it's four in line
Move up to the middle and back
Curlique there Jack boys run
Do a right and left thru
Pass to the center
Square thru three quarters round the ring
Turn corner left full turn roll promenade
Who's gonna play this old pianna
After I've gone away
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

TRAIL OF THE LONESOME PINE

By Clint McLean, Meriden, Connecticut
Record: Grend #12152, Flip Instrumental with
Clint McLean
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade inside the ring
Come on home swing that handsome man
Then join your hands circle to the left
Go walking round the land
Left allemande corner
Weave that ring weave in and out
Until you meet her my friend swing this girl

Left allemande and promenade
In the Blue Ridge Mountains of Virginia
On the trail of the lonesome pine

FIGURE (Class Level)
Four ladies chain across and
Couples one and three promenade outside
halfway
Square thru in the middle of the ring
And you get four hands you know
Four hands around and then
Swing thru you do boys run
Half tag trade and roll
Swing this girl and
Left allemande and promenade
In the Blue Ridge Mountains of Virginia
On the trail of the lonesome pine
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

TRYIN' LIKE THE DEVIL

By Ed Fraidenburg, Midland, Michigan
Record: FTC #32020, Flip Instrumental with
Ed Fraidenburg
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across the ring go
Chain back dixie style to allemande thar
Men back in and then
Slip the clutch left allemande
Weave the ring around you go
He's just a workin' man and
The savior of this land
Do sa do and promenade you see
Reachin' for the stars just like you and me
And tryin' like the devil to be free
FIGURE:
Heads promenade and go 'bout halfway
Sides square thru around you know
Do sa do make an ocean wave and then
All eight circulate and go girls trade
Recycle when you do swing the corner there
Left allemande promenade you see
We all love this land and our liberty
We're tryin' like the devil to be free
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

TWILIGHT ON THE TRAIL

By Ted Frye, Knoxville, Tennessee
Record: Square Tunes #173, Flip Instrumental
with Ted Frye
OPEN, MIDDLE BREAK, ENDING
Circle left when it's twilight on the trail
I'll jog along the world is like a dream
Left allemande do sa do gents star left
Once around and then turn thru
Left allemande swing your own promenade
Still I understand what real contentment means
Guess I was born that way
FIGURE:
The heads square thru and go
Right and left thru and then
Do sa do around again swing thru and then
Boys run half tag trade and roll
Pass thru and then left allemande
Swing the next one there promenade
Still I understand what real contentment means
Guess I was born that way
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

UNDER THE "X" IN TEXAS

By Marshall Flippo, Abilene, Texas
Record: Blue Star #2034, Flip Instrumental
with Marshall Flippo
OPENER, MIDDLE BREAK, ENDING
Oh I wish I was sitting
Right under the X in Texas
Right in the part of where my heart must be
Left allemande that corner

Do a do sa do your own
Those gents star left around the ring
Why turn the partner right
With old corner allemande
You want to come on back and
Promenade you see no matter where I roam
I never feel at home right under the
X in Texas is where I long to be
FIGURE:
Now the head two couples square thru
Four hands around you go
With the corner lady do a do sa do
Do a curlique and then do a
Walk and dodge my friend a partner trade
A-right and left thru you go
Why slide thru and swing thru
Then find the corner swing
Now swing them promenade around you see
No matter where I might roam
I never feel at home right under the
X in Texas is where I long to be
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

WE'LL SQUARE DANCE AGAIN TONIGHT

By Dana Blood, Belchertown, Massachusetts
Record: TOP #25339, Flip Instrumental with
Dana Blood
OPENER, MIDDLE BREAK, ENDING
Those four ladies chain straight across the ring
Join hands circle left go walking round I sing
Ladies in men sashay circle left that way
Ladies in men sashay circle left I say
Allemande left that corner and
Weave around the ring all the way around
Till you meet your own promenade
You promenade go walking with that maid
We'll square dance again tonight
FIGURE:
One and three promenade
Go half way around that ring
Down the middle and
Square thru four hands I sing
Go all the way around and then
Swing thru my friend boys run to right
Half tag trade and roll face that girl
Pass thru trade by swing swing that girl
Promenade that ring you promenade
Go walking with this maid
We'll square dance again tonight
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

YANKEE DOODLE DANDY

By Dick Leger, Bristol, Rhode Island
Record: Grend #12156, Flip Instrumental with
Dick Leger
OPENER, MIDDLE BREAK, ENDING
Sides face grand square
I'm a Yankee Doodle Dandy
Yankee Doodle do or die (reverse)
A real live nephew of my uncle Sam
Born on the fourth of July (four ladies chain)
Star right across and turn them (chain back)
Straight across keep this girl and promenade
Yankee Doodle went to London
just to buy a pony
I am that Yankee Doodle boy
(heads promenade)
FIGURE:
Go halfway round the outside (side ladies
flutter wheel)
Head ladies straight across and keep in time
(sides pass thru)
Go around just one into the middle
Right hand star look for the corner
Allemande left grand right and left cause
I'm a Yankee Doodle Dandy
pass your partner by
Take the next promenade
Yankee Doodle went to London
just to buy a pony

**I am that Yankee Doodle boy
(heads promenade)**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

YOUNG AT HEART

By Lee Kopman, Wantagh, New York
Record: Red Boot #216, Flip Instrumental with Lee Kopman

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Fairy tales can come true

It can happen to you if you're young at heart

For as rich as you are

You're much better by far if you're

Young at heart left allemande corner

Go home a do sa do left allemande then

You all promenade and here is the best part

You'll have a head start if

You are among the very young at heart

FIGURE:

Heads promenade half round the ring

The sides square thru four hands you do

Heads rollaway why don't you all swing thru

Now the boys run right pass thru

Wheel and deal now zoom and pass thru

Swing your corner you all promenade

Here is the best part

You'll have a head start if you are

Among the very young at heart

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

YOU'RE EVERYTHING

By Ron Schneider, Bradenton, Florida
Record: Dance Ranch #641, Flip Instrumental with Ron Schneider

OPENER:

Sides face grand square

Just in case you ever get the feeling

That I'm not proud to tell the world you're mine

If you don't think I've built my world around you

Here's my favorite love song one more time

Four ladies chain chain 'em back

Turn that lady round and promenade

Promenade tonight take a walk

Go round the ring

You're my sunshine you're my world

You're my everything

MIDDLE BREAK, ENDING

Allemande left that corner

Grand old right and left

When you meet that lady over there

Do sa do and promenade her

And when you're home sides face grand square

You're my sunshine you're my love

You're every single thing I ever dreamed of

You're my moon at night the wrong I right

And every song I sing you're my sunshine

You're my world you're everything

FIGURE:

Heads promenade halfway around now

Square thru in the middle and you go

When you swing thru and boys run right

Ferris wheel go moving round

Right and left thru

Pass thru and swing the corner

Swing the lady round and promenade

Promenade tonight go walking around that ring

You're my sunshine you're my world

You're everything

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

YOU'RE THE ONE

By Ron Hunter, Mission Hills, California

Record: D & R #111, Flip Instrumental with Ron Hunter

OPENER, MIDDLE BREAK, ENDING

Join all your hands

Circle left around you go

Reverse trail along in single file

Boys roll left inside the ring

Backtrack once around I sing

Allemande left that corner lady

Weave awhile

Wind in and out you go

'Til you meet your lady fair

Do sa do this girl and promenade

You're the one in a million

You're the one you're the one

And as long as I have you
I've got it made

FIGURE:

Now these heads pass thru

Partner trade and boys lead

Reverse flutter wheel

Sweep a quarter round you go

Then you do a right and left thru

Turn the girl around and zoom

Centers pass thru and do sa do

Well you swing thru and then

Gonna swing thru again

Now you swing the nearest lady promenade

You're the one in a million

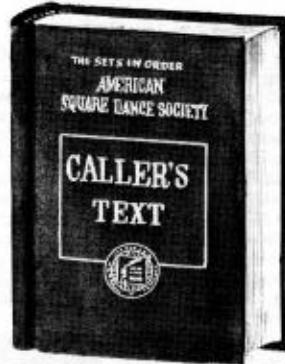
You're the one you're the one

You're the one in a million for me

SEQUENCE: Opener, Figure twice, Middle break,

Figure twice, Ending.

A Special, Continuing Textbook for Callers



BACK IN FEBRUARY 1970, we started what has proved to be a most unique reference book for callers. Unlike many texts written by a single author, we drew upon the names and experiences of some of the best qualified, most successful caller/teachers in the activity and asked them to write about calling techniques and theories that we considered to be their specialty. At one time we thought the textbook might run for three years before we reprinted it as a single volume. However, as time has gone on the book has continued to grow, and while the end is in sight it is apparent that chapters will still be appearing in the magazine during 1978. The more than 40 chapters that have appeared so far, including those which we have earmarked as the Callers Notebook, are listed here with their title and author.

Preface Responsibilities of the Caller by Dorothy Stott Shaw

Foreword What It Takes to Be a Caller

(1) First Things First

(2) The Science of Calling by the late Ed Gilmore

(3) Music by Bruce Johnson, Jim Mayo and Norm Wilcox

(4) Voice by Ardy Jones

(5) The Caller's Wife by Bob Osgood

(6) Leadership by Lee Helsel

(7) Teaching by Dave Taylor

(8) Sound by Roland Onffroy

(9) Introducing Styling by Bob Osgood

(10) The Use of Zero Movements and Equivalents by the late Jay King

(11) The Caller as a Leader by Jim Mayo

(12) Variety by Don Armstrong

(13) The Critical Art of Timing by Bill Peters

(14) More on Teaching by Bob Osgood

(15) Prompting and Cueing by Don Armstrong

(16) Recordings by Merl Olds

(17) Choreography by Willard Orlich

(18) Callers' Guidelines by Jim Schnabel

(19) The Business Side of Calling by Al Brudage

(20) Developing Attitudes in Dancers by Jack Murtha

(21) The Lesson Plan by Bob Ruff

(22) Adjusting to Your Group by Stan Burdick

(23) Working Contras into Classes and Clubs by Don Armstrong

(24) Building and Maintaining a Repertoire by Marshall Flippo

(25) Workshopping by Bob Page

(26) Judgment by Johnny LeClair

(27) Put Your Best Foot Forward by Bob Van Antwerp

(28) Motivation by Cal Golden

(29) Presentation by Earl Johnston

(30) Singing Calls by Bill Peters

Special Chapter The Use of Contras by Don Armstrong

(31) The Caller as a Performer by Chip Hendrickson

(32) Being Ready for the Unpredictable by John Kaltenhaler and Don Armstrong

(33) Programming by Jim Mayo

(34) Miscellaneous Tips by Bob Osgood

(35) Caller Training Helps by Bob Osgood

(36) The Choreography of Zero Movements by Bill Peters

(37) Standardization by John Strong

(38) Round Dancing and the Square Dance Caller by Frank Hamilton and Bob Osgood

(39) The One-Night Stand

(40) Some Tips on Sight Calling by Bill Peters

(41) Philosophy of Ed Gilmore by Bill Stapp

(42) Squares and Rounds Together by Manning Smith

(43) The Caller/Coach by Walt Cole

(44) Caller's School Curriculum

(45) Basic Formations of Choreography by Jack Lasry

NB* More on Judgment by Mort Simpson

NB* More on the Business Side of Calling by Allen Finkenaur

NB* Versatility in Calling by Hillie Bailey

(46) Mirror Image Effect by Bill Peters

(47) Extemporaneous Sight Calling by Ed Foote

NB* Showmanship by Wally Schultz

(48) The Anatomy of Square Dance Choreography by Bill Davis

*Denotes those sections headed Callers' Notebook which will be worked into the final Textbook.

ROUND DANCES

THE CENTER SECTION OF THE WORKSHOP features anywhere from four to eight contemporary round dances every month. These are routines that are accompanied by music appearing on the standard round (square) dance labels. While they do not include the myriad of new rounds that appear regularly on the pop labels, they nevertheless represent a wide variety of selections. You will find in the following pages sample rounds ideal for the square dancer and more difficult dances designed especially for the round dance hobbyist. As an added feature, SQUARE DANCING magazine recently published a collection of six old standards, "evergreens" that have been with us as a part of the square dance picture for more than 20 years. In most cases, the records for these are still available and dancers find they are just as much fun to "discover" today as they were when first written. They'll be "new" dances to the new dancers.

Altai (Sentimental Journey) is a schottische routine and is most effective because of the music. Note that a number of these older routines used identical footwork.

ALTAI (SENTIMENTAL JOURNEY)

Record: Windsor 7601; MacGregor 642
Partners in Varsouvianna position facing LOD. Both start with left foot.

PART A

1-4 **Point Across, —; Point Side, —; Step Back, Step Fwd; Fwd Two-Step;**

Point L across in front of R; point L to side diag; Step L in back of R, step fwd on R; Quick fwd two-step;

5-8 **Point Across, —; Point Side, —; Step Back, Step Fwd; Fwd Two-Step;**

Repeat action meas 1-4 starting R;

9-16 Repeat entire action meas 1-8:

PART B

17-20 **Two-Step Fwd; Two-Step Fwd; Lady Turn; 2;**
(Note: Throughout Part B the action is 16 continuous two-steps, one meas for each.) Starting L do 2 two-steps fwd in LOD; M takes 2 more fwd two-steps as W makes one complete R face turn under joined R hands with 2 two-steps;

21-24 **Two-Step Fwd; Two-Step Fwd; M Turn Away; 2;**

Repeat fwd two-steps; W takes 2 two-steps fwd as M makes a solo L face turn away and back to Varsouvianna position;

25-30 **Two-Step Fwd; Two-Step Fwd; Both Turn Away; 2; 3, 4;**

Repeat fwd two-steps; Partners both turn away and back to Varsouvianna in 4 two-steps;

31-32 **Two-Step Fwd; Two-Step Fwd;**
Two final two-steps fwd in LOD;

Another schottische was the vigorous and ever popular Salty Dog Rag. This dance is still done and if you've ever watched a group dancing it you'll understand why.

Composed in 1952 by Henry "Buzz" Glass of Oakland, California, Blue Pacific Waltz introduced the "twinkle" step to round dancing. The dance is fairly simple but it is a beautiful pattern to watch. This is another of the early routines that enjoyed great popularity among the dancers and is still being danced occasionally by some groups.

BLUE PACIFIC WALTZ

Record: Windsor 7609 or 7638 "Over the Waves"
Open position, facing LOD, joined hands extended backward. Footwork is opposite.

1-4 **Step, Swing, —; Roll, 2, —; Step, Swing, 2;**

Roll, 2, —;

Step slightly away from partner and step L, swing R across and hold; Change places with 1 full turn (M R face, W L face) W turning in front of M to inside of circle; Repeat starting with opposite feet;

5-8 **Step, Swing, —; Step, Swing, —; Waltz R; Waltz R;**

Repeat action meas 1; Change hands and step R, swing L across and hold (M should maneuver in front of W); Do 2 R face turning waltzes end facing Wall;

9-16 Repeat action of meas 1-8:

17-20 **Step, Swing, —; Twinkle; Twinkle; Step, Touch, —;**

Still in Closed position do one more step L, swing R across, hold; Step fwd R turning to face partner, step L, close R turning to face RLOD; Repeat the twinkle starting RLOD and end facing LOD; Step fwd R, Touch L, —;

21-28 Repeat action of meas 17-20 two more times:

29-32 **Step, Swing, —; Hook, Pivot, —; Waltz L; Waltz L;**

Repeat action meas 17; Cross R over L and pivot L face putting weight on R and picking up W to Closed position as she takes 3 steps; Do 2 L face turning waltzes ending in Open position:

Undoubtedly the best selling round dance record of all time is Happy Polka. It is a fun routine, but more than that it makes a very pleasant to behold "Iris" pattern as the dancers move in to the center and back out.

HAPPY POLKA

Record: Sunny Hills AC11
Skater's position facing LOD. Both start with left foot.

1-4 **Heel, Snap Back; Two-Step; Heel, Snap Back; Two-Step;**

Place L heel diag fwd to L bending R knee slightly, snap ball of L back and across in front of R; Do one fwd two-step; Repeat action starting with R;

5-8 **Lady In; Two-Step; M Follow; Two-Step;**

Retaining L handhold M does 2 two-steps in place as W swings in twd COH in front of M with 2 two-steps to face RLOD; W continues around with 2 more two-steps as M follows her in 2 two-steps making a full L face turn to resume Skater's position facing LOD;

9-16 Repeat action meas 1-8:

17-20 **In, 2; 3, Kick; Turn R, 2; 3, Touch;**
Both walk diag fwd into center L, R, L, kick R fwd; Release hands and both do a solo R face turn diag bwd to place R, L, R, touch to Skater's position facing LOD;

21-24 **Two-Step L; Two-Step R; Two-Step L; Two-Step R;**

Do 4 two-steps progressing diag in and out; 25-32 Repeat action meas 17-24 but on last two-step W makes 1/2 face turn retaining R hands;

33-36 **Walk, 2; 3, Swing; Roll Across, 2; 3, Swing;**
In R hand star M walks fwd (W bwd) L,R,L, swing R fwd; both roll full R face turn to change sides W XIF of M and join L hands;

37-40 **Fwd Two-Step; Fwd Two-Step; Two-Step to Side; Fwd Two-Step;**

In L hand star W on M's L but slightly ahead M does 2 fwd two-steps (W bwd) then change sides with one two-step to side (L for both) W XIF of M; Join R hands two-step fwd;

41-48 Repeat action meas 33-40 but on last two-step W does 1/2 R face solo turn into Skater's;

Ending: On meas 48 third time through face partner, join M's R and W's L hands step back R, step back L, point R fwd.

Hot Pretzels could provide a bit of variety in a program since it is danced in long "chorus" lines and doesn't require an even number of ladies and men. It's also a very lively dance. Here's how it goes.

HOT PRETZELS

Record: Victor 25-1009; Columbia 12422-F
In Varsouvianna or a line of dancers, arms around waist, facing LOD. All start L foot.

1-2 **L Heel, —; Step Behind, Side; Cross, —, R Heel, —;**

Place L heel fwd to L, step L slightly behind R, step side R; Step L across in front of R, place R heel fwd to R (behind, side cross are quick steps);

3-4 **Behind, Side, Cross, —; L Heel, —, Behind, Side;**

Step R slightly behind L, side L, step R across L; Place L heel fwd to L, step L slightly behind R, side R;

5-6 **Walk, —, 2, —; 3, —, 4, —;**

Walk fwd 4 slow steps;

7-8 **Step L, —, Brush R, —; Step Bwd R, Side, Cross, —;**

Step fwd L slow, brush R fwd; Step bwd on brushing foot (R), side L, cross R in front of L.

One of the first composed waltz routines was Irish Waltz. The "step, swing, swing pivot" is an interesting and showy movement. Part Two of the routine was composed by Lloyd Shaw.

IRISH WALTZ

Record: Shaw 221/222; Windsor 7604; MacGregor 644
Varsouvianna position facing LOD, identical foot work.

PART ONE

1-4 **Step, Swing, —; Swing, Pivot, —; Back, —, Close; Back, —, —;**

Step fwd L, swing R fwd, hold; Swing R back, pivot individually R face to face RLOD still in Varsouvianna position, hold; Step back R, hold, close L to R; Step back R, hold 2 counts;

- 5-8 **Step, Touch, -; Step, Touch, -; Step, Turn, 3; 4, -, -;**
Step fwd L, touch R, hold; Repeat on R; In 4 steps turn L face individually to face LOD and hold 2 counts;
9-16 Repeat action meas 1-8;
17-20 **Step, Swing, -; Cross, -, Step; Step, Swing, -; Cross, -, Step;**
Step L in front of R, swing R fwd, hold; Step back R, hold, step side L as W crosses in front of M from his R side to his L side; Repeat action starting opposite foot and end with W on M's R side;
21-24 Repeat action meas 17-20;
25-28 **Twirl; Twirl; Twirl; Dip Back, -, -;**
As M walks fwd 2 steps to each meas W does 3 R face twirls (2 steps to each twirl, one twirl each meas); In Closed position dip to COH and hold;
29-32 **Manuv; Waltz; Waltz; Waltz;**
Maneuver to face RLOD in 3 steps; Do 3 R face turning waltzes with W turning 1/4 L face on last waltz to Varsouvianna position;
PART TWO
1-8 **Repeat action meas 1-6 Part One; Side, Back, Side; Back, Side, -;**
Repeat action meas 1-6 Part one; Moving to L step side, behind, side; Behind, side, hold;
9-16 Repeat action meas 1-8 except on last step W turns L face under M's R arm ending with W facing RLOD, M facing LOD, R hands joined at arm's length;
17-20 **Step, Swing, -; Swing, Pivot, -, Back, -, Close; Back, -, -;**
Repeat action meas 1-2 Part One individually and facing opposite directions, change to L hands on swing:pivot; Repeat action meas 3-4 of Part One moving bwd CW in left hand star;
21-24 **Step, Touch, -; Step, Face, -; Back, Side, Back; Side, Back, Side;**
Repeat action meas 1-6 Part One turning in to face partner and joining hands, arms crossed between; Moving in an small CCW circle step L in back of R, side R, L in back of R; Side R, Behind L, side R with W making a quick change to L ready to dip fwd R;
25-32 **Dip, -, -; Balance, -, -; Waltz; 2; 3; 4; 5; 6;**
In Closed position dip back and hold 2 counts; Balance fwd R and hold 2 counts; Do 6 RF turning waltzes to end in Varsouvianna position facing LOD;
Note: In meas 27 and 32 Part One and meas 24 and 32 Part Two W must make a foot change from identical to opposite and back to identical.

Another of the older routine dances that is still done is "Doc" Alumbaugh's Waltz of the Bells. It can also be used as a mixer.

WALTZ OF THE BELLS

Record: Windsor 4605
Partners in Open position facing LOD. Footwork is opposite.

- 1-4 **Balance Fwd; Balance Bwd; Balance Fwd; Balance Bwd;**
Step fwd L swinging joined hands fwd and up, touch R to side of and slightly in front of L, hold; Repeat stepping bwd and starting R ft; Repeat action of meas 1-2;
5-8 **Solo Turn, 2, Close; On, 2, Close; Slide; Slide;**
Turning away from each other make one complete turn in 2 waltz measures to end facing partner and join hands; Do 2 slide steps to M's L in LOD stepping L, -, Close; L, Touch, -;
9-16 Repeat entire action meas 1-8 moving RLOD and starting with R ft;
17-20 **Slide; Slide; Twirl; Slide;**

- Repeat action meas 7-8; W twirls RF in 3 steps as M does a step, touch; Both do one slide step travling RLOD;
21-24 **Slide; Slide; Twirl; Slide;**
Repeat action meas 17-20 in RLOD with W turning L face on the twirl;
25-28 **Balance Away; Balance Together; Balance Away; Balance Together;**
Inside hands joined partners step away from each other and hold 2 counts; Step together (balance), and hold 2 counts; Repeat action meas 25-26;
29-32 **Waltz R; Waltz R; Twirl; Step, Touch, -;**
In Closed position do 2 turning waltz steps making a complete turn; W twirls RF in 3 steps as M waltzes in place; Join inside hands and step fwd R, touch L, and hold;
Repeat entire dance for a total of four times. To end the dance Balance Fwd and Back; Twirl and acknowledge partner with a bow and curtsey. To make this a mixer the lady leaves her current partner on the twirl meas 31-32 and advances to the next man ahead in LOD.
PART B
1-4 **Fwd, Close, Back, -; Back, Close, Fwd, -; Strut, -, 2, -, 3, -, 4 to LOOSE-CLOSED, -;**
21-24 **Side, Close, Cross, -; Side, Close, Cross M face WALL, -; Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Walk Fwd, -, 2, -;**
25-28 Repeat action meas 17-20;
29-32 Repeat action meas 21-24 except to end in CLOSED:
SEQUENCE: A - B - A - B - A plus Ending.
Ending:
1-2 **Side, Touch, Side, Touch; Step Apart, -, Point, -.**

And now the Contemporaries

ACE IN THE HOLE — Hi-Hat 951

Choreographers: Hi and Cookie Gibson
Comment: Not a difficult two-step and the music is light and airy.

INTRODUCTION

- 1-4 **Diagonal OPEN-FACING Wait; Wait; Apart, -, Point; -, Together to CLOSED M facing LOD, -, Touch, -, DANCE**
1-4 **Side, Close, Cross end in SIDECAR, -; Side, Close, Cross end in BANJO, -; Turn to face WALL in CLOSED Side, Behind, Side, Front end in BANJO M face LOD; Fwd, -, 1/4 R Turn M face WALL, -;**
5-8 **Side, Close, Fwd, -; Side, Close, Cross end in BANJO M face LOD, -; (Blend to face WALL in CLOSED) Side, Behind, Side, Front; Pivot, -, 2, -;**
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8;
17-20 **Side, Close, 1/4 L Turn face COH, -; Side, Close, 1/4 L Turn face RLOD, -; Side, Close, 1/4 L Turn face WALL, -; Side, Close, 1/4 L Turn face LOD, -;**
21-24 **(Twirl) Side, Behind, Side, Touch; (Reverse Twirl) Side, Behind, Side, Touch end in CLOSED; Fwd, Close, Back, Close; Fwd, -, 1/4 R Turn M face WALL, -;**
25-28 **Side, Close, Fwd, -; (Blend to REVERSE SEMI-CLOSED facing RLOD) Walk Fwd, -, 2 to CLOSED M face WALL, -; Side, Close, Back turning to SEMI-CLOSED facing LOD, -; Walk Fwd, -, 2, -;**
29-32 **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, -, 2, -; 3, -, Pickup to CLOSED, -;**
SEQUENCE: Dance goes thru twice. Second time end in SEMI-CLOSED.
Ending:
1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, -, 2, -; Apart, -, Point, -.**

ANN'S SONG — Chaparral 601

Choreographers: John and Wanda Winter
Comment: A smooth waltz with adequate music. The flip side has cues by John.
INTRODUCTION

- 1-4 **OPEN Wait; Wait; Apart, Point, -; Together to BUTTERFLY M face WALL, Touch, -;**
1-4 **Waltz Away, 2, 3; Waltz Together, 2, Turn in end facing RLOD in LEFT-OPEN; Bwd Waltz, 2, 3; 4, 5, 6 end in CLOSED M still facing RLOD;**
5-8 **(R) Waltz Turn; (R) Waltz Turn end M face WALL; Side, Behind, Side; Thru, Face, Close to BUTTERFLY;**
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in SIDECAR M face DIAGONAL LOD & WALL:
PART B
17-20 **Twinkle Out, 2, 3 to BANJO; Manuv, 2, 3 end in CLOSED M face RLOD; Pivot, 2 M face LOD, Step Bk; Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Pick-up, 2, 3 to SIDECAR M face DIAGONAL WALL & LOD;**
25-28 Starting from Sidcar repeat action meas 17-20;
29-32 Repeat action meas 21-24 except to end in BUTTERFLY:
SEQUENCE: Dance goes thru three times plus Ending.
Ending:
1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; (Twirl) Side, Behind, Side; Thru, Apart, Point.**



THE ANGELS SING — Belco 266

Choreographer: Bruce Samson
Comment: An easy two-step with adequate music. The second band has cues.

- INTRODUCTION
1-4 **OPEN-FACING Wait; Wait; Apart, -,**

APPLE CIDER—Hi-Hat 941

Choreographers: Chet and Barbara Smith
Comment: An easy two-step to good lively music.
INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Back Away, 2, 3, Heel; Together, 2, 3, Touch;
PART A
1-4 OPEN Fwd, Brush, Fwd, Lock; Fwd, Brush, Fwd, Lock; Circle Away, 2, 3, Face Partner; Side, Touch, Side Touch;
5-8 Back, Close, Fwd, Heel; Change Sides, 2, 3, Touch; Back Away, 2, 3, Heel; Together, 2, 3, Touch;
9-12 Moving twd RLOD repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:
PART B
17-20 Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Behind end in SEMI-CLOSED; Walk Fwd, —, 2, —;
21-24 Fwd Two-Step; (Roll to LEFT OPEN) Fwd Two-Step; Fwd, Close, Back, —; 1/4 L Turn M face COH in CLOSED, —, Touch, —;
25-28 Moving RLOD repeat action meas 17-20;
29-32 Moving RLOD repeat action meas 21-24 except to end in BUTTERFLY M facing WALL;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 OPEN Fwd, Brush, Fwd, Lock; Fwd, Brush, Fwd, Lock; Circle Away, 2, 3, Face Partner; Side, Touch, Side, Apart.

APRON STRINGS — Hi-Hat 946

Choreographers: Eero and Bernice Latvala
Comment: An easy two-step to pleasant music with a lilt.

INTRODUCTION

- 1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;
PART A
1-4 Side, Close, Cross, —; Side, Close, Fwd, —; Side, Close, Side, Close; Fwd, —, 1/4 R Turn M face WALL, —;
5-8 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Fwd, —, Pickup to CLOSED, —;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end M facing WALL:
PART B
17-20 Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, Close; Side, Draw, Close, —;
21-24 Side, Behind, Side, Front; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
PART C
25-28 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Dip Back, —, Recov to CLOSED M face WALL, —;
29-32 Repeat action meas 5-8;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-5 Repeat action meas 1-4: Step Apart, —, Point, —.



BABY TALK — Hi-Hat 946

Choreographers: Bob and Janette Kemper
Comment: A really fun two-step done to the one time popular Ted Lewis's "When My Baby Smiles At Me."

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
PART A
1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back end in BANJO M facing LOD, —; Side, Close, Cross to SIDECAR M face RLOD, —;
5-8 Circle Away Two-Step; Together Two-Step M facing DIAGONAL RLOD & WALL; Pivot, —, 2, —; (Twirl) Fwd LOD, —, 2 to SEMI-CLOSED, —;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end in OPEN facing LOD:
PART B
1-4 Fwd, —, Point, —; Back, —, Point, —; Fwd Two-Step; Fwd Two-Step;
5-8 Repeat action meas 1-4 Part B except to end in BUTTERFLY M facing WALL;
9-12 Push Apart, 2, 3, Clap; Together, 2 to BUTTERFLY SIDECAR, 1/2 L Turn M face COH, —; Push Apart, 2, 3, Clap; Together, 2 to BUTTERFLY SIDECAR, 1/2 L Turn M face WALL, —;
13-16 Side, Behind, Side, Front; Side, Behind, Side, Manuv to CLOSED; Pivot, —, 2 face LOD, —; (Twirl) Fwd, —, 2 to SEMI-CLOSED, —;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-2 OPEN-FACING Side, Close, Side, Close; Apart, —, Point, —.

Ending:

- 1-3 Thru, Side, Close; Canter, —, Close; REVERSE SEMI-CLOSED Turn to RLOD, Point, —.

BICYCLE MORNING — Hi-Hat 942

Choreographers: Les and Jessie Elliott
Comment: An easy level two-step with adequate music.

INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; Side, Close, Fwd, —; Side, Close, Thru to face LOD in SEMI-CLOSED, —;
PART A
1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Behind, Side, —; Behind, Side, Thru, —;
5-8 Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Behind end in SEMI-CLOSED facing LOD; Walk Fwd, —, 2, —;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:
PART B
1-4 Apart to OPEN facing LOD, Tap, Together, Tap; Apart, Tap, Together, Tap; Change Sides Two-Step; Turn to Face Two-Step in BUTTERFLY M facing COH;
5-8 With exception of M facing COH repeat action meas 1-4 Part B and end with M facing WALL in BUTTERFLY;
9-12 Apart, Tap, Together, Tap; Apart, Tap, Together, Tap; Side, Close, Thru, —; Side, Close, Thru to CLOSED M face WALL, —;
13-16 Turn Two-Step; Turn Two-Step M face LOD; (Twirl) Walk Fwd, —, 2 to SEMI-CLOSED, —, 3, —, 4, —;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-2 CLOSED M face WALL Side, Close, Side, Close; Apart, —, Point, —.

BEAUTIFUL BROWN EYES — Grenn 14228

Choreographers: Jack and Lee Ervin

Comment: Though the waltz has both right and left face turns it is not difficult and several measures are repeated. Usual Grenn music.

INTRODUCTION

- 1-4 DIAGONAL OPEN FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;
PART A
1-4 Fwd, 1/4 L Turn M face COH, BK 1/4 L Turn face RLOD in BANJO; Back, 1/4 L Turn M face WALL, 1/4 L Turn face LOD still in BANJO; Fwd, Side, Close; Manuv, 2, 3 end in CLOSED M face RLOD;
5-8 (R) Waltz Turn; (R) Waltz Turn end M face WALL; Side, Behind, Side; Pickup, 2, 3 end in CLOSED M face LOD;
9-12 Repeat action meas 1-4 Part A;
13-16 (R) Waltz Turn; (R) Waltz Turn end M face WALL; Side, Behind, Side; XIF, Side, Close to BUTTERFLY;
PART B
1-4 Waltz Balance L, 2, 3; (Twirl) 1/4 R Turn M face RLOD; Fwd, 2 end in LEFT-OPEN; Thru face WALL, Side, Close to CLOSED; Dip, —, —;
5-8 Hover, 2, 3; Pickup, 2, 3 M facing LOD; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M facing WALL;
9-12 Repeat action meas 1-4 Part B;
13-16 Hover, 2, 3; Pickup, 2, 3 facing LOD; Fwd, Side, Close; Back, Side, Close;
SEQUENCE: A — B — A-B thru meas 5 plus Ending.

BLUE BLUE DAY — Wagon Wheel 507

Choreographers: John and Wanda Winters
Comment: An easy two-step with light and airy music. Has cues on one side of record.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
PART A
1-4 Fwd Two-Step; Fwd Two-Step end M facing WALL with lead hands joined; Side, —, Behind, —; Side, —, Thru end in SEMI-CLOSED facing LOD;
5-8 Fwd Two-Step; Fwd Two-Step to CLOSED; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:
PART B
17-20 Backaway, —, 2, —; Step, Step, Step, —; Together, —, 2, —; Step, Step, Step, —;
21-24 Fwd, —, Close, —; Back, —, Close, —; (Twirl) Walk, —, 2, —, 3, —, Face in BUTTERFLY M facing WALL, —;
25 Slow Side, —, Close end in SEMI-CLOSED, —;
26-29 Repeat action meas 17-20;
30-34 Repeat action meas 21-25;
SEQUENCE: A — B — A — B — A (meas 1-8) plus Ending.

Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step (Twirl) Walk, -, 2, -; Apart, -; Point, -.

BOBBIN' ALONG — Green 14226

Choreographers: Cliff and Ruth Harry

Comment: An active two-step to nice music. The tune is the once popular Red Red Robin.

INTRODUCTION

- 1-4 OPEN facing LOD Wait; Wait; Fwd, -, Point Fwd, -; Back, -, Point Back, -;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Circle Away, -, 2, -; Together, -, 2, -;

5-8 Repeat action meas 1-4 Part A except to end in CLOSED M face LOD:

- 9-12 Side, Close, Side, Close; Side, -, Reach Thru, -; Side, Close, Side, Close; Side, -, Reach Thru end in SEMI-CLOSED, -;

- 13-16 Fwd, Close, Back, -; Back, Close, Fwd, -; OPEN Strut Fwd, -, 2, -; 3, -, 4, -;

PART B

- 1-4 Fwd, -, Point Fwd, -; Back, -, Point Back, -; Fwd Two-Step; Fwd Two-Step;

5-8 Repeat action meas 1-4 Part B except to end in BUTTERFLY M face WALL:

- 9-12 Side, -, Behind, -; Side, Close, Turn (Bk to Bk), -; Side, -, Behind, -; Side, Close, Turn to face LOD in OPEN, -;

- 13-16 Away, -, Point, -; Together to CLOSED, -, Touch, -; Turn Two-Step; Turn Two-Step;

SEQUENCE: A — B — A — B — B except last two meas W twirl M Walk, -, 2, -; Apart, -, Point, -.

BORN TO DANCE — Green 14225

Choreographer: Vernon

Comment: An easy two-step. Not up to usual Grenn music.

INTRODUCTION

- 1-4 OPEN facing LOD Wait; Wait; Circle Away Two-Step; Together Two-Step to SEMI-CLOSED;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end M facing WALL in BUTTERFLY; Side, Close, Fwd, -; Side, Close, Back to BANJO, -;

- 5-8 Banjo Wheel Two-Step; (Under Two-Step) Step, Close, Step to face WALL in BUTTERFLY, -; Side, Close, Thru, -; Back, Side, Thru to SEMI-CLOSED facing LOD, -;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end facing LOD in OPEN; Fwd, Close, Back, -; (L Twirl) Back, Turn face RLOD, Close to CLOSED, -;

- 5-8 Turn Two-Step; Turn Two-Step; (Twirl) Side, Behind, Side, -; (L Twirl) Side, Behind, Side, -;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice end with a Smooch.

BYE BYE BLACKBIRDS — Grenn 14239

Choreographers: Glen and Beth McLeod

Comment: Different and active two-step. The music is the old tune "Bye Bye Blackbirds."

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, Together, Touch; (Twirl) Walk, -, 2 to OPEN facing LOD, -;

DANCE

- 1-4 Away Two-Step/Together Two-Step; Strut, 2, 3, 4; Away Two-Step/Together Two-Step; Strut, 2, 3, 4;

- 5-8 Apart, Touch, Side, Behind; Side, Touch, Side, Behind; Side, Touch, 1/4 R Turn face WALL in BUTTERFLY, Touch; (Twirl) Side, Behind, Side, Front;

9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8 end in BUTTERFLY:

- 17-20 Rock 1/4 R Turn, Recov to LEFT-OPEN facing RLOD, Fwd Two-Step, ; Rock 1/4 R Turn, Recov to OPEN facing LOD, Fwd Two-Step, ; Side, Behind, Side, Two-Step, ; Rock 1/4 L, Recov M face WALL, Fwd Two-Step, ;

21-24 Repeat action meas 17-20 except to end in VARSOUVIANNA facing LOD:

- 25-28 Fwd Two-Step/Fwd Two-Step; (Roll to LEFT VARSOUVIANNA) Run, 2, 3, 4; Fwd Two-Step/Fwd Two-Step; (Roll to OPEN facing LOD) Run, 2, 3, 4;

- 29-32 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Side, Touch, 1/4 R Turn M face WALL in BUTTERFLY, Touch; (Twirl) Side, Behind, Side, Front;

SEQUENCE: Dance goes thru twice plus Ending.

- 1-4 Away Two-Step/Together Two-Step; Strut, 2, 3, 4; Away Two-Step/Together Two-Step; (Twirl) Apart and Point.

13-16 Starting on opposite foot repeat action meas 9-12 Part B end partners facing M WALL no hands joined.

SEQUENCE: A — Interlude — B — Interlude — A plus Ending.

- 1-4 Side, Recov, XIF/Side, XIF; Side, Recov, XIF/Side, XIF; Side, Recov, XIF/Side, XIF; Side, Recov to OPEN face LOD, Fwd, 2;

- 5-6 Fwd, Bk, In Place/2, 3; 1/4 R Turn, 1/4 Side Turn face RLOD in LEFT-OPEN, Point Fwd, -.

CARMEN-CARMELA — Hi Hat 956

Choreographers: Pete and Carmel Murbach

Comment: An advanced two-step with very good big band music. The speed of record should be slightly increased.

INTRODUCTION

- 1-4 OPEN face LOD Wait; Apart, Behind, 1/4 L Solo, Turn Away Two-Step end M face COH, Rock Fwd, 1/2 L Turn, Together Two-Step end BUTTERFLY M face WALL; (Twirl) Side, Behind, Side, Pickup to CLOSED M face DIAGONAL LOD & WALL;

PART A

- 1-4 (Whisk) Fwd, -, Side Rise, XIB; Thru, -, 2, Blend to BANJO M face LOD & COH; L Turn, -, Side, Bk M face RLOD & WALL; L Turn, -, Side, Fwd M facing LOD;

- 5-8 (Bk, Close, Fwd, Swivel to SEMI-CLOSED face LOD) Fwd, Close, Bk, Flick; Rock Fwd, Recov, Fwd, Pickup to CLOSED; Gauch, 2, 3, 4; 5, 6, 7, 8;

PART B

- 1-4 Open Telemark to end SEMI-CLOSED DIAGONAL LOD & WALL; Thru, -, 2, Blend to CONTRA-BANJO face DIAGONAL LOD & COH; Full Double Rev to end CLOSED M face LOD; 3/4 Double Rev end M face WALL;

- 5-8 (Hover) Fwd, -, Side Rise, Recov to SEMI-CLOSED face LOD; Manuv to CLOSED M face RLOD, -; Pivot, 2 M face LOD; Fwd, Close, Bk Up, 2; Bk, Close, Fwd, Close;

PART C

- 1-4 (Swing) Side, Step/Step, Side, Step/Step; Turn to SEMI-CLOSED face COH Rock Bk, Recov (tuck-in), Two-Step, ; (W Under, 2, Rock Bk, Recov) In Place Two-Step end BUTTERFLY M face COH, Rock Bk, Recov; Change Sides Two-Step, ; On Arnd Two-Step end M face WALL in BUTTERFLY,

- 5-8 Side, Behind, Side/Close, Side; Thru to OPEN face LOD, Turn in to LEFT-OPEN face RLOD, Bk/Lock, Bk; (Twirl face LOD in SEMI-CLOSED Fwd Two-Step) 1/2 L Turn, 2 face LOD, Fwd Two-Step, ; Swivel, Swivel, Pickup Two-Step;

SEQUENCE: A — B — C — A — B — C thru meas 7 end in CLOSED M face WALL Dip Bk & Hold.



CHARLIE'S SHOES — Grenn 14236

Choreographers: Ray and Elizabeth Smith
Comment: An active two-step with big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;
PART A
1-4 Walk, —, 2, —; Side, Close, Cross to SIDECAR, —; Side, Close, Back, —; Rock Back, —, Recov to BANJO, —; Fwd, Lock, Fwd, —; Fwd, Lock Fwd, —; Fwd, —, Manuv M face RLOD & WALL in CLOSED, —; Pivot, —, 2 M face LOD, —;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED:
PART B
1-4 Rollaway, —, 2 face RLOD in LEFT-OPEN, —; Back, Close, Back, —; Side, Close, Side, Lift; Change Sides, 2, 3 end facing LOD in LEFT-OPEN, —;
5-8 Turn In, —, 2 face RLOD in OPEN, —; Back, Close, Back, —; Side, Close, Side, Lift; Change Sides, 2, 3 to face LOD in OPEN, —;
9-12 Fwd, —, 2, —; Fwd, Lock, Fwd, —; Fwd, —, 2, —; Fwd, Lock Fwd, —;
13-16 Fwd, —, Manuv to CLOSED M face RLOD, —; Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Walk Fwd, —, 2, —;
INTERLUDE
1-4 CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, —; Side, Close, Thru M facing LOD, —;
SEQUENCE: A - B - Interlude - A - B plus Ending.
Ending:
1-4 CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, —; Side, —, Point, —.

CHASING THE WIND — Belco 268

Choreographers: John and Shari Helms
Comment: An easy two-step to adequate music.

INTRODUCTION

- 1-4 DIAGONALLY OPEN Wait; Wait; Apart, —, Point, —; Together to BANJO M face LOD, —, Touch, —;
PART A
1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Lock, Fwd, Lock; Walk Fwd, —, 2, —;
5-8 Fwd, Close, Bk, —; (Scissors to SEMI-CLOSED) Bk, Close, Fwd, —; CLOSED M face WALL Side, Behind, Side, Front; 3/4 R face Pivot, —, 2 end in BANJO M face LOD, —;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A:
PART B
1-4 Fwd, Close, Bk, Close; Fwd, Close, Bk, Close; Run, 2, 3, Point; Run Bk, 2, 3, Touch;
5-8 Repeat action meas 1-4 Part:
9-12 Fwd, Close, Bk, Close; Fwd, Close, Bk, Close; Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL;
13-16 Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD; (Twirl) Walk Fwd, —, 2, —; Fwd, —, 2 W turning to BANJO —;
SEQUENCE: Dance goes thru twice and Ack.

COCOANUT GROVE — Belco 266

Choreographers: Ralph and Jeanette Kinnane
Comment: This routine is entirely different from the routine of several years ago done to the same tune. Though it has a fishtail in it, it is not too difficult. Second band has cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;
PART A
1-4 Walk, —, 2, —; Side, Close, Side, Point; (Twirl) Walk, —, 2, —; Side, Close, Cross end in BANJO M face LOD, —;
5-8 Banjo Wheel, 2, 3, —; 4, 5, 6 to end M face WALL in LOOSE-CLOSED, —; Side, Behind, Side, Thru; Pickup to CLOSED M face LOD, —, 2, —;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in OPEN facing LOD:
PART B
17-20 Run, 2, 3, Swing; (L face Spin) Back, 2, 1/4 R Turn M face WALL in BUTTERFLY, Touch; Side, Close, Cross, —; (Fwd, Close, Back end in BANJO facing RLOD, —) Side, Close, Cross, —;
21-24 (Fishtail) Cross, Side, Fwd, Lock; Fwd, —, Manuv M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end M face LOD;
25-28 Fwd Two-Step; Fwd, —, 1/4 R Turn M face WALL, Close; Fwd, Close, Back, Close; Cross, —, Cross, —;
29-32 Side, Close, Fwd, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step M face LOD;
SEQUENCE: A - B - A - B end in SEMI-CLOSED plus Ending.
Ending:
1-2 Walk, —, 2, —; Side, Close, Apart/Point, —.

- 25-28 Side, Close, Cross/Check end in SIDE-CAR, —; (Fishtail) Behind, Side, Fwd, Lock, BANJO Side, Close, Cross/Check, —; (Fishtail) Behind, Side, Fwd, Lock; Walk, —, Face WALL in CLOSED, —; Side, Behind, Side, Front; Side, Touch, Side, Touch; Side, —, Reach Thru to SEMI-CLOSED facing LOD, —;
INTERLUDE

- 1-4 Circle away, 2, 3, Brush; On Arnd, 2, 3 to BUTTERFLY M face WALL, —; Apart, Close, Fwd, —; Side, Close, Cross to SEMI-CLOSED face LOD, —;
SEQUENCE: A - B - Interlude - A - B - plus Ending.
Ending:
1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Apart, —, Point (Both hands up), —.

COUNTRY BOY HOP—Wild West 2-4

Choreographers: Jim and Enid Hunnemeyer
Comment: An easy and fun routine with no partners needed. Jivy music.

INTRODUCTION

- 1-9 Everyone facing front of hall with hands to side. Wait; Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —; Rock Fwd, —, Recov, —; Back, Close, Back, —; Rock Back, —, Recov, —; Fwd, Close, Fwd, —;
DANCE
1-4 Rock Fwd, —, Recov, —; Back, Close, Back, —; Rock Back, —, Recov, —; Fwd, Close, Fwd, —;
5-8 Kick, —, Stamp, —; Swivel, 2, 3, —; Run, 2, 3, —; Run, 2, 3, —;
BRIDGE
1 1/4 R Hop Turn, —, —, —;
SEQUENCE: Dance goes thru fourteen times with Bridge plus Ending.
Ending:
1-2 Rock Fwd, —, Recov, —; Back, Close, Stamp, —.

CORN SILK — Grenn 14227

Choreographers: Fred and Hazel Christopher
Comment: The two-step routine is not difficult and has pleasant music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;
PART A
1-4 Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Side, Behind, Side, Touch; Rev Roll, 2, 3, Touch to end in LEFT-OPEN M face WALL;
5-8 Side, Close, Cross, —; Side, Close, Cross, end in OPEN face LOD, —; Fwd, Close, Back, Close; Walk Fwd, —, 2, —;
9-12 Apart, Close, Back, —; Together, Close, Fwd, —; Apart, Close, Cross, —; Rock Fwd, Recov, Back, —;
13-16 Back up Two-Step; Rock Back, Recov 1/4 Turn M face WALL, —; Side, Behind, Side, Front to Face LOD in SEMI-CLOSED; (Twirl) Walk Fwd, —, 2, —;
PART B
17-20 Fwd Two-Step; Curve Left Two-Step end M face COH in CLOSED; Twirly Vine, 2, 3, 4 end in BANJO; (1/2 R Pivot end facing RLOD in SEMI-CLOSED) Side, —, Flick to face RLOD, —;
21-24 Repeat action meas 17-20 except to start facing RLOD and end facing LOD in CLOSED;
SEQUENCE: A - B - A - B plus Ending.
Ending:
1-5 Side, Close, Cross to SIDECAR, —; Side, Close, Cross end in LOOSE-CLOSED M face WALL, —; (Twirl) Side, —, Behind, —; Side, Close, Side, Close; —, —, Chug, —.

COVER GIRL – Hi-Hat 955

Choreographers: Bud and Shirley Parrott
Comment: Not a difficult two-step with several measures repeated. Nice dance music.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Side, Behind, Side, Touch; Side, —, Draw to SEMI-CLOSED facing LOD, —; PART A
 - 1-4 Fwd Two-Step; Fwd, Close, Pickup to CLOSED M still facing LOD, —; Side, Close, Cross, —; Side, Close, Cross to BANJO, —;
 - 5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd M face WALL in LOOSE-CLOSED, —; Side, Close, Side, Touch; Side, Close, Side, Touch to face LOD in SEMI-CLOSED;
 - 9-12 Repeat action meas 1-4;
 - 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:
 PART B
 - 17-20 Side, Behind, Side/Close, Turn (Bk to Bk); Side, Behind, Side/Close, Turn to OPEN face LOD; Fwd, Touch, Back/Close, Back; Rock Back, Recov, Fwd/Close, Fwd;
 - 21-24 Fwd (turning to BUTTERFLY M face WALL), Side, Behind, Flare; Behind, Side, Thru, Flare to SEMI-CLOSED facing LOD; Fwd Two-Step; Run, 2, 3, Pickup to CLOSED;
 PART C
 - 25-28 1/4 L Turn Side, Close, Fwd, —; 1/4 L Turn Side, Close, Back, —; 1/4 L Turn Side, Close, Fwd, —; 1/4 L Turn Side, Close, Back end M facing LOD, —;
 - 29-32 Side, Close, Cross to SIDECAR, —; Recov, Side, Fwd to BANJO, —; Blend to CLOSED Turn Two-Step; Turn Two-Step end in BUTTERFLY M face WALL;
 INTERLUDE
 - 1-2 Side, Behind, Side, Touch; Side, —, Draw to SEMI-CLOSED, —;
- SEQUENCE: A — B — C — Interlude — A (meas 1-8 only) B — C plus Ending.
- ENDING:
- 1-3 Side, Behind, Side, Touch; Side, —, Draw, —; Apart, —, Point, —.

CYNTHIA – Hi-Hat 955

Choreographers: Ian and Dorothy Hay
Comment: A smooth waltz routine with pleasant music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;
- 1-4 Fwd Waltz, 2, 3; Fwd, Point, —; Solo Roll LOD, 2, 3 to OPEN; Thru, Side, Close to face RLOD in L-OPEN;
- 5-8 Thru, Side, Close; Cross Thru twd LOD, Side, Close end CLOSED M face RLOD, (R) Waltz Turn; (R) Waltz Turn end M face WALL;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8:
 PART B
- 17-20 OPEN Waltz Away, Side, Close; Turn In, Side, Close to L-OPEN facing RLOD; Bk, Bk, Close; Bk, Turn In M face WALL to BUTTERFLY, Close;
- 21-24 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Thru, Side, Close;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24 ending SEMI-CLOSED:

SEQUENCE: A — B — A — B thru meas 28 plus Ending.

- Ending:
- 1-4 BUTTERFLY M face WALL Side, Draw, Close; Side, Draw, Close; (Twirl) Side, Behind, Side; Thru to HALF-OPEN, Point, —.

DANCE WITH ME – Wagon Wheel 506

Choreographers: John and Wanda Winter
Comment: A nice waltz to pleasant music. One side has cues.

- INTRODUCTION**
- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;
 - 5-8 Step Fwd, Point, —; Step Fwd, Point, —; Step Fwd, Point, —; PART A
 - 1-4 Fwd Waltz, 2, 3; Change Sides, 2, 3; M's L and W's R hands joined Twinkle, 2, 3; Twinkle, 2, 3 end in CLOSED M facing COH;
 - 5-8 Fwd, Side, Close; Back Turn, Side, Close end M face RLOD; Fwd, Side, Close; Back Turn, Side, Close end in BUTTERFLY M facing WALL;
 - 9-12 Repeat action meas 1-4
 - 13-16 Repeat action meas 5-8
 PART B
 - 17-20 Fwd Waltz, 2, 3; (Wrap, 2, 3) Fwd Waltz; (Under, 2, 3 to end on inside in BUTTERFLY) Fwd Waltz end facing COH; Side, Draw, —;
 - 21-24 Repeat action meas 17-20 except twd RLOD end in CLOSED M facing WALL:
 PART C
 - 25-28 Side, Behind, Side; Manuv, 2, 3 end M face RLOD; Pivot, 2, 3 start to blend to SEMI-CLOSED facing LOD; Thru, Side, CLOSE end in BUTTERFLY M facing WALL;
 - 29-32 Dip Back, —, —; Manuv, 2, 3 M face RLOD IN CLOSED; (R) Waltz Turn; (R) Waltz Turn;
- SEQUENCE: A — B — C — A — B — C — A plus Ending.
- Ending:
- 1-3 (Twirl) Fwd Waltz; Thru, Side, Close; Apart, Point, —.

DANCING ARCHES – Grenn 14241

Choreographers: Buzz and Dianne Pereira
Comment: Not a difficult two-step yet not for the beginner. Interesting music.

- INTRODUCTION**
- 1-4 OPEN FACING diag LOD and WALL Wait; Wait; Apart, —, Point, —; Together to CLOSED facing LOD, —, Touch, —; PART A
 - 1-4 Fwd, —, Turn 1/4 RF to WALL, —; Side, Close, Thru to LEFT-OPEN facing RLOD, Recov to CLOSED facing WALL; Side, Close, Side, Close; Side, —, Pickup to CLOSED facing LOD, —;
 - 5-8 Fwd, —, Fwd, —; Side, Close, Thru to REV SEMI-CLOSED facing WALL, Recov to CLOSED facing LOD; Side, Close, Side, Close; Fwd, —, Fwd, —; PART B
 - 1-4 Turn LF 1/2, —, Side, Close; Turn LF 1/2, —, Side, Close; Fwd to BANJO, —, Check, —; (Fishtail) Behind, Side, Fwd, Lock;

- 5-8 (Hitch) Fwd, Close, Back, Close; Fwd, —, Turn 1/4 RF to face WALL and partner, —; Turn Two-Step; Turn Two-Step to Closed facing LOD;
 PART C

- 1-4 Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step face WALL; Side, Behind, Side, Front; Pivot, —, 2, —; Twirl, —, 2, —; Walk, —, 2 to OPEN facing LOD, —;
- 5-8 BREAK

- 1-2 Apart, —, Point, —; Together to CLOSED facing LOD, —, Touch, —;

SEQUENCE: A — B — C — Break — A — B — A — C thru meas 7.

ENDING: Dance Part C thru meas 7 then Apart, —, Point, —;

DEAR WORLD – Square Tunes 177

Choreographers: Dick and Pat Whaley
Comment: A two-step in three parts and fun to do. Good catchy music. Cues on one side of record.

- INTRODUCTION**
- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch to CLOSED M face WALL, —; PART A
 - 1-4 Turn Two-Step end SIDECAR M face RLOD; Bk, Lock, Bk, —; Bk/Side, Draw, —, Close; Turn/Side to CLOSED M face LOD, Draw, —, Close;
 - 5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Side, Draw, —, Close; Turn M face WALL in CLOSED, Draw, —, Close;
 - 9-12 Twisty, —, 2, —; 3, —, 4 to BANJO, —; Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED, —;
 - 13-16 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Fwd, —, Turn M face WALL, in CLOSED, —;
 - 1-4 Side, Close, Bk, —; Side, Close, Fwd, —; Side face RLOD in OPEN, —, Point, —; Side face LOD in SEMI-CLOSED, —, Point, —;
 - 5-8 Fwd Two-Step; Manuv M face RLOD, —, Side, Close; Pivot, —, 2, —; 3, —, 4 end SEMI-CLOSED facing LOD, —;
 - 9-12 Fwd Two-Step; Fwd Two-Step M face WALL; Side, —, Behind LEFT-OPEN facing RLOD, —; Side, —, Front face LOD in OPEN, —;
 - 13-16 Circle Away Two-Step; Circle Together Two-Step end BUTTERFLY M face WALL; Solo Roll LOD, —, 2, —; 3, —, Thru to CLOSED, —;
 - 17-20 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Fwd, —, Turn M face WALL in CLOSED;



- PART C
- 1-4 Side, Close, Side, Close; Side, —, Thru to OPEN, —; BUTTERFLY M face WALL
Side, Close, Side, Close; Side, —, Thru to OPEN face LOD, —;
- 5-8 Apart, —, Point, —; Together, —, Touch, —; Apart, —, Point, —; Together, —, Touch, —;
- 9-12 Repeat action meas 1-4 Part C;
13-16 Repeat action meas 5-8 Part C;
SEQUENCE: A — B — A — B — A — B thru meas 16 — C plus Ending.
- Ending:
- 1-4 Circle Away, 2, 3 face RLOD, —; Lunge Swd, —, Recov, —; Together, 2, 3 face partner, —; Bend Knees, —, Chug Apart, —.
- DIXIE CHA — Green 14226**
Choreographers: Tom and Dottie Dean
Comment: An active cha cha with the tune being the ever popular Dinah.
- INTRODUCTION
- 1-4 BANJO M face LOD Wait; Wait; Wait; Fwd, Touch, Back, Touch;
5-8 Bend, Rise, Back, Cha/Cha; Back 1/2 R Turn to SIDECAR M face RLOD, Fwd, Fwd, Cha/Cha; Bend, Rise, Back, Cha/Cha; Back 1/2 L Turn to BANJO M face LOD, Fwd, Fwd, Cha/Cha;
- PART A
- 1-4 Rock Side, Recov to SIDECAR, Cross, Cha/Cha; Rock Side, Recov to BANJO, Cross, Cha/Cha; Rock Fwd, Recov, Back, Cha/Cha; (L Spin) Back, L Turn face RLOD in VARSOVIANNA, Fwd, Cha/Cha;
- 5-8 Rock Fwd, Turn In face LOD, Fwd, Cha/Cha; Rock Fwd, Turn In face RLOD, Fwd, Cha/Cha; Rock Fwd, Turn In face LOD, Fwd, Cha/Cha; Rock Side, L Turn M face WALL in BUTTERFLY, 2, Cha/Cha;
- 9-12 Side, Behind, Fwd twd LOD, Cha/Cha end in OPEN; Fwd, Lock, Fwd, Cha/Cha to BUTTERFLY M face WALL; Side, Behind, Fwd twd LOD, Cha/Cha end in OPEN; Fwd, Lock, Fwd, Cha/Cha;
- 13-16 Lunge, Turn In face RLOD in LEFT-OPEN, Fwd, Cha/Cha; Lunge, Turn In face LOD in OPEN, Fwd, Cha/Cha; (Rock Apart, Recov, Solo roll end in LEFT-OPEN facing LOD, —) Rock Apart, Recov, XLF, Cha/Cha; (Rock Side, Recov, 1/2 R Turn to face RLOD in CLOSED, Cha/Cha;) Rock Side, Recov, In Place, Cha/Cha;
- PART B
- 1-4 Fwd, Side, Back, Cha/Cha; Back, Side, Fwd, Cha/Cha; Rock Side, Recov Turn In, Cross Turn face RLOD in LEFT-OPEN, Lock; Cross Turn face COH, Lock, Fwd, —;
- 5-8 Rock Fwd, Recov Turn In, Cross Turn face WALL in OPEN, Lock now facing RLOD; Cross Turn, Lock, Fwd to face COH in OPEN, —; Turn Away L Face, On Arnd face partner in CLOSED M face LOD, Back, Cha/Cha; Rock Back, Recov, Fwd, Cha/Cha;
- PART C
- 1-4 OPEN Fwd, Brush, Back, Cha/Cha; Fwd, Brush, Back, Cha/Cha; L Face Rev Roll, 2 face LOD, Back, Cha/Cha; 1/2 L Face Rev Roll, 2 face RLOD, 1/4 L Turn face WALL, Cha/Cha to R hand star; (Rock Back, Recov, L Turn face WALL

in VARSOVIANNA, Cha/Cha;) Rock Fwd, Recov, In Place, Cha/Cha; Rock Back, Recov, In Place to L VARSOVIANNA, Cha/Cha; Rock Back, Recov, In Place, Cha/Cha to VARSOVIANNA; Rock Back, Recov, In Place, Cha/Cha end partners facing M WALL no hands joined;

- 9-10 Rock Fwd, Recov, Back, Cha/Cha; Rock Back, Recov, Fwd, Cha/Cha end in BANJO M face LOD;
SEQUENCE: A — B — B blend to BANJO M face LOD — A meas 16 W does a full solo roll end in OPEN facing LOD — C — A meas 8-16 on meas 16 W does 1/2 R solo roll ending in BANJO plus Ending.

- Ending:
- 1-4 Repeat action meas 5-8 of Intro except to end in OPEN facing LOD;
5-8 Bend, Rise, Back, Cha/Cha; Back, Turn In face RLOD, Fwd, Cha/Cha; Bend, Rise, Back, Cha/Cha; Back Turn In, face LOD, Fwd, Cha/Cha;
- 9-10 Fwd, 1/4 R Turn face partner, Side, Close; Rock Apart, Recov, Cha/Cha, Point.

DOLLY — Green 14250

Choreographers: Clancy and Betty Mueller
Comment: A peppy two-step and the music has the old jazz band flavor.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;
PART A
- 1-4 Fwd, —, Run, 2; Fwd, —, Run, 2; L Turn, —, Side, Close; L Turn M face WALL, —, Side, Close;
- 5-8 Fwd, —, Side, Recov to SEMI-CLOSED; Manuv to CLOSED M face RLOD, —, Side, Close; Heel Pivot Back face LOD in SEMI-CLOSED, —, 2, Fwd; Pickup to CLOSED M facing LOD, —, Side, Close;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Fwd, —, Side, Recov to SEMI-CLOSED; Manuv to CLOSED M face RLOD, —, Side, Close; Heel Pivot Back face LOD in SEMI-CLOSED, —, 2, Fwd; Fwd, —, 2, 3;

PART B

- 17-20 Apart, Behind, Side, —; Together, Behind, Side, Turn face RLOD; Apart, Behind, Side, —; Together, Behind, Side, —;
- 21-24 Fwd Two-Step; Fwd Two-Step; Blend to CLOSED M face COH Side, Behind, Side, Thru; Pivot, —, 2 face LOD in SEMI-CLOSED, —;
PART C
- 25-28 Lunge, —, Recov, —; Back, Close, Fwd, —; Lunge, —, Recov, —; Back, Close, Fwd, —;
- 29-32 Fwd Two-Step; Fwd Two-Step; Walk, —, Manuv M face RLOD in CLOSED, —; Pivot, —, 2 to face LOD in CLOSED, —;
SEQUENCE: A — A — B — C — A — A — B — C plus Ending.



Ending:

- 1-3 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Side, Behind, Apart, Point.

DON'T BE A BABY — TNT 104

Choreographers: Wally and Jeanne Heater

Comment: Not a difficult two-step and fun to do. Good peppy music. Cues on one side of record.

INTRODUCTION

- 1-2 OPEN Wait; Apart, Point, Together to BUTTERFLY M face WALL, Touch;
PART A
- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end in CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —; Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;
- 5-8 Circle Away Two-Step; Circle Together Two-Step M face WALL in BUTTERFLY; Side, Close, Thru, —; Side, Close, Thru to CLOSED, —;
- 13-16 Turn Two-Step; Turn Two-Step M face WALL; (Twirl) Side, —, Behind, —; Side, —, Front to BUTTERFLY, —;

17-20 Repeat action meas 1-4 Part A;

21-24 Repeat action meas 5-8 Part A;

25-28 Repeat action meas 9-12 Part A;

29-32 Repeat action meas 13-16 Part A;

PART B

- 1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Toe, Heel, Cross/Side, Cross; Toe, Heel, Cross/Side, Cross to OPEN facing LOD; Heel, Toe, Fwd Two-Step; Heel, Toe, Fwd Two-Step; Apart, Behind, Side, Touch; Together, Behind, Side, Touch;
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B;

SEQUENCE: Dance goes thru twice then (Roll L face to WRAP) In Place, 2, 3, —.

DOUBLE EAGLE RAG — Green 14252

Choreographers: Rose Zimmerman with slight variations by Walt and Elva Blythe and Nancy Lane.

Comment: A lively easy two-step with peppy music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Apart, Point, Together to CLOSED M face LOD, Touch;
DANCE
- 1-4 Walk, 2, 3, 4; Fwd Two-Step/Fwd Two Step; Walk, 2, 3, 4; Fwd Two-Step/Fwd Two-Step end in SEMI-CLOSED facing COH;
- 5-8 Walk In, 2, 1/4 R Turn face partner, Point; Roll Out twd WALL, 2, 3, Touch end in CLOSED M facing WALL; Turn Two-Step/Turn Two-Step; Turn Two-Step/Turn Two-Step end in SEMI-CLOSED facing LOD;
- 9-12 Walk, 2, 3, Face partner and WALL in CLOSED; Rock Bk, Fwd, Bk, Fwd to SEMI-CLOSED face LOD; Walk, 2, 3, Face partner in CLOSED; Rock Bk, Fwd, Bk, Fwd;
- 13-16 Circle Away, 2, 3, Touch; Together, 2, 3, Touch to CLOSED M face WALL; Side, Close, Side, Close; (Twirl) Side, Behind, Side, Front end CLOSED M face LOD;

SEQUENCE: Dance goes thru twice end meas 16 (Twirl, Side, Point twd partner, —; Side, Behind, Side, Point twd partner and salute, —.

DREAMLAND — Grend 14224

Choreographers: Jack and Na Stapleton

Comment: The waltz is not difficult though there is a Tamara position in it. Music is nice.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch, —;

DANCE

1-4 (Solo Turn) Fwd Waltz, 2, 3 to CLOSED M face LOD; Waltz Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end OPEN-FACING;

5-8 Fwd Waltz, 2, 3; (L face Wrap) Fwd Waltz, 2, 3; Fwd Waltz, 2, 3; Release M's R & W's L hands Fwd, Side, Close to BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8;

17-20 Apart, 2, 3; Tamara, Touch, —; Around, 2, 3; Together, Touch to BUTTERFLY M face COH, —;

21-24 Repeat action meas 17-20 except to end in BUTTERFLY M face WALL;

25-28 Waltz Away, 2, 3; Fwd, Flare to BUTTERFLY M facing WALL, —; Thru, Side, Behind; Side, Draw to CLOSED, —;

29-32 Balance Back, —, —; Waltz Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn to OPEN-FACING;

SEQUENCE: Dance goes thru twice. Last time thru as W Twirls M Waltzes Fwd then change hands Step Apart and ACK.

DREAM 'N FOXTROT — Grend 14219

Choreographer: Vernon Porter

Comment: A busy two-step with smooth and pleasant music.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —; Touch, —;

PART A

1-4 Fwd, —, Fwd, Fwd; Fwd, —, R Turn, R Turn M facing RLOD; Back, —, R Turn, R Turn M face LOD; Fwd, —, Fwd, Fwd;

5-8 L Turn M face DIAGONAL RLOD & COH, —, Side, Close; L Turn face DIAGONAL LOD & WALL, —, Side, Close; Side, Close, Cross to SIDECAR, —; Recov, Side, Thru to CLOSED M facing LOD, —;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A;

PART B

1-4 Fwd, Fwd, Fwd, —; Fwd, Fwd, Fwd end in BANJO M facing LOD, —; Fwd, Lock, Fwd, Lock; Fwd, —, R Turn M face WALL in CLOSED, —;

5-8 Rock Side, —, Recov, Cross to REV SEMI-CLOSED; Rock Side, —, Recov, Cross to CLOSED M face WALL; Side, Behind, Side, Front; Pivot, 2, (Twirl) Fwd, 2 end in CLOSED M face LOD;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B;

SEQUENCE: Dance goes thru twice plus Ending.

1 Step Apart, —, Point, —.

EASY STROLLING — Hi-Hat 943

Choreographers: Millard and June McKinney

Comment: Not a difficult two-step to good music with a nice lift.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

PART A

1-4 Apart, Behind, Side, Brush; Fwd Two-Step end in CLOSED M face WALL; Side, Close,

Fwd, —; Side, Close, Cross to BANJO M face LOD, —;

5-8 Side, Back, Side, Front; Turn Two-Step; Turn Two-Step end M face LOD; (Twirl) Fwd, —, 2 face LOD in OPEN, —;

PART B

1-4 Side, Behind, Side, Flare; Behind, Side, Thru to OPEN, —; Fwd, Close, Back, —; Back, Close, Fwd to BUTTERFLY M face WALL, —;

5-8 Side, Close, Cross, —; Side, Close, Cross, —; Side, Behind, Side, Thru; Side, Draw, —, Close;

SEQUENCE: A-A end in BUTTERFLY M face WALL-B-A end in BUTTERFLY-B-A end in BUTTERFLY plus Ending.

Ending:

1-5 BUTTERFLY M face WALL Side, Close, Side, Touch; Side, Close, Side, Touch; Change Sides, —, 2 facing partner M COH, —; Side, Close, Side, Close; Hold (bend knees), —, Chug, —.

EVERYBODY'S DARLIN' — Grend 14230

Choreographer: Vernon Porter

Comment: A lively two-step to a tune of an old favorite once popular tune.

INTRODUCTION

1-4 LEFT-OPEN M face LOD Wait; Wait; (Twirl) Side, Behind, Side —; (Reverse Twirl) Side, Behind, Side end in CLOSED —;

DANCE

1-4 Fwd, —, Fwd, Close; Fwd, —, Fwd, Close; Side, Close, Cross/Check to SIDE-CAR, —; Recov, Side, Thru to BANJO, —;

5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd/Check, —; (Fishtail) Behind, Side, Fwd, Lock; Run Fwd, 2, 3, 4 end in CLOSED;

9-12 Fwd, —, Fwd, Close; Fwd, —, Fwd, Close; L Turn, Side, Close, —; L Turn, —, Side, Close M face WALL;

13-16 Side, Close, Cross/Check end in SIDE-CAR M face RLOD, —; Recov, Side, Thru to BANJO M face DIAGONAL LOD & WALL; Side, Behind, Side, Front; Pivot, 2, (Twirl) Walk, 2 end in CLOSED M facing LOD;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

1-2 BUTTERFLY M face WALL Side, Close, Side, Close; Apart, —, Point, —.

EVERWHERE YOU GO — HI-HAT 949

Choreographers: Tom and Loveday Newby

Comment: An active two-step with nice airy and light music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Side, Close, Thru to BUTTERFLY M face WALL, —;

PART A

1-4 Balance L, 2, 3, —; Balance R, 2, 3, —; Side, Behind, Side, —; R Turn, Side, Back BANJO M face RLOD, —;

5-8 Back, Turn, Fwd facing LOD in SEMI-CLOSED, —; Fwd, 2, 3, —; (Fwd, Close, Back to SIDE-CAR, —); Side, Close, Cross M face RLOD, —; Fwd, 2, 3, —;

9-12 Fan, —, Hook end BANJO M face COH, —; Back, Close, Fwd, —; Side, Close, Cross to SIDECAR M face RLOD &

WALL, —; Back, Side, Fwd to BANJO, —;

13-16 Wheel, 2, 3 M face WALL, —; Balance R, 2, 3, —; Balance L, 2, 3, —; Side, Close, Side to SEMI-CLOSED face LOD, —;

PART B

1-4 Fwd, —, Pickup to CLOSED M face LOD, —; Fwd, —, 2, —; Rock Apart, Recov, L Turn (Bk to Bk no hands joined), —; Continue Turn, Close, Side end in CLOSED M face RLOD, —;

5-8 Back, —, 2, —; Back, Close, Back, —; Back, —, 2, —; R Turn, Close, Fwd to SIDE-CAR M face LOD & WALL, —;

9-12 Fwd, —, Fan end BANJO M face LOD, —; Fwd, —, Fan end SIDE-CAR M face LOD, —; Fwd, —, Fan end BANJO M face LOD, —; Manuv, —, Side, Close end in CLOSED M face RLOD;

13-16 Pivot, —, 2, —; Side, Close M face WALL; Pivot, —, 2 end in BUTTERFLY M face WALL, —;

SEQUENCE: Dance goes thru twice substitute 15 and 16 with Pivot, —, Side, Close; Wrap, —, 2, —; Plus Ending.

Ending:

1-4 WRAP Wheel, 2, 3, —; 4, 5, 6 face COH, —; (Unwrap) Fwd, —, 2, —; Fwd, —, Point, —.

FANCY PANTS — Grend 14253

Choreographers: Stan and Ethel Bieda

Comment: The routine is not difficult. The cue sheet notes that the tempo should be adjusted for comfortable dancing. However, when the record is slowed sufficiently there is some distortion in the music.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Hop Side, Touch, Hop Side, Touch; Hop Side, Touch, Hop Side, Touch;

PART A

1-4 Side, Close, Turn Bk to Bk, —; Side, Close, Turn to face LOD in OPEN, —; Lunge Fwd Turn In, —, Recov to LEFT-OPEN facing RLOD, —; Fwd Two-Step;

5-8 Starting RLOD repeat action meas 1-4 Part A end facing LOD in OPEN:

PART B

1-4 Point Fwd, —, Touch, —; Fwd Two-Step; Point Fwd, —, Touch, —; Fwd Two-Step;

5-8 Circle Away, —, 2, —; Step, Close, Step, —; Together, —, 2, —; Stamp, Stamp, Stamp in BUTTERFLY, —;

PART C

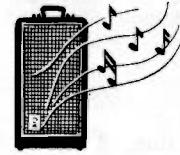
1-4 XIF, —, Recov, —; Side, Close, Side, —; XIF, —, Recov, —; Side, Close, Side end in OPEN facing LOD, —;

5-8 Fwd Two-Step; Fwd Two-Step; Skip, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

1-4 OPEN Fwd Two-Step; Fwd Two-Step; Walk, —, 2, —; Turn Away, —, Chug/Booms A Daisy, —.



FEELIN' — Grend 142334

Choreographers: Pat and Lou Barbee

Comment: Though there is vocal on this record it does not disturb the smooth waltz routine. This is a re-issue.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;
4-8 Fwd, Side, Close; Back, Side, Close; Dip Bk, —, —; Recov, —, —;
DANCE
1-4 Fwd Waltz, 2, 3; Fwd Waltz (drifting apart to OPEN), 2, 3; Twinkle, 2, 3; Twinkle, 2, 3 end in CLOSED M face LOD;
5-8 (L) Waltz Turn; (L) Waltz Turn end M face WALL; (Twirl) Side, Behind, Side to SEMI-CLOSED facing LOD; Pickup to CLOSED, 2, 3 M face LOD;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in SIDECAR:
17-20 Twinkle Out, 2, 3 to BANJO; Twinkle In, 2, 3 to SIDECAR; Canter Fwd, —, Close; Cross, Turn M face RLOD to BANJO, Close;
21-24 Twinkle Out, 2, 3, to SIDECAR; Twinkle In, 2, 3 to BANJO; Canter Fwd, —, Close; Fwd Waltz, 2, 3 to CLOSED;
25-28 (R) Waltz Turn; (R) Waltz Turn end M face RLOD in SIDECAR; Bwd Waltz; Waltz to BANJO, 2, 3 M face LOD;
29-32 Fwd Waltz, 2, 3; Manuv, 2, 3 M face RLOD in CLOSED; (R) Waltz Turn; (Twirl) Fwd LOD, 2, 3 to OPEN;
33-36 Waltz Away, 2, 3; Turn In, 2, 3 to LEFT OPEN facing RLOD; Bwd Waltz, 2, 3; back, 1/4 L Turn M face WALL, Close to CLOSED;
37-40 Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face LOD;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 Repeat action meas 37-40 except to end in SEMI-CLOSED:
5-7 (Twirl) Side, Behind, Side; Thru, Side, Close; Apart, —, —;

FEELIN' BLUE — Hi-Hat 948

Choreographers: Charlie and Nina Ward

Comment: The two-step is fun to do and the music has the big band sound.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —;
PART A
1-4 Side, —, Close, —; Side, Close, Side, Close; Thru face RLOD in LEFT-OPEN, —, Fwd, —; Circle Away, 2, 3, 4 end in OPEN facing LOD;
5-8 Step, Swing, Step, Swing; Fwd, Lock, Step, Swing; Step, Swing, Fwd, Lock; Fwd, —, 2, — end in CLOSED M facing WALL;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A;
PART B
1-4 Side, Close, Fwd, —; Stamp Side, —, Push Point, —; Behind, Side, Thru to SEMI-CLOSED, —; Fwd, —, 2 face WALL in CLOSED, —;
5-8 Repeat action meas 1-4 Part B except to end in SEMI-CLOSED facing LOD;
PART C
1-4 Fwd Two-Step; Run, 2, 3, 4; Fwd

TWO-STEP end in CLOSED M face WALL; Side, Behind, Side, Front;

- 5-8 Pivot, —, 2, —; Turn Two-Step; Turn Two-Step; (Twirl) Walk Fwd, —, 2 to CLOSED M face WALL, —;
SEQUENCE: A — B — C — A — B — C — plus Ending:
1-2 Side, Close, Fwd, —; Stamp Side, —, Push Point, —.

- 9-12 Repeat action meas 1-4 Part B;

- 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY:
SEQUENCE: A — B — A — B plus Ending.

- 1-2 (Twirl) Side, Behind, Side; Thru, Apart, Point.

GAME OF LOVE — Hi-Hat 942

Choreographers: Charlie and Marge Carter

Comment: A nice intermediate two-step with pleasant music.

INTRODUCTION

- 1-4 SEMI-CLOSED facing LOD Wait; Wait; Point Swd, Draw, Touch, —; Fwd, Close, Back, Close;
PART A
1-4 Fwd Two-Step; Fwd Two-Step end in LOOSE-CLOSED M face WALL; Side, Front, Side, Front; Point Swd, Draw, Touch, —;
5-8 Side, Close, Side, —; Thru, —, Side, Close; Side, —, Behind, —; Side, Draw, Touch end in SEMI-CLOSED facing LOD, —;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing LOD;
PART B
1-4 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Walk Fwd, —, Check, —; Cross, Side, Fwd, Lock;
5-8 Fwd, Close, Back, —; Back, Close, Fwd to CLOSED, —; Turn Two-Step; Turn Two-Step end M facing WALL;
9-12 Side, Close, 1/2 L Turn, —; Side, —, Behind, —; Side, Close, 1/2 R Turn, —; Side, —, Behind, —;
13-16 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Thru, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;
INTERLUDE
1-2 SEMI-CLOSED Point Swd, Draw, Touch, —; Fwd, Close, Back, Close;
SEQUENCE: A — B — Interlude — A — B plus Ending.
Ending:
1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end in LOOSE-CLOSED M face WALL; Side, Front, Side, Front; Point Swd, Draw, Touch, —.

FIVE FOOT TWO — Chaparral 602

Choreographers: John and Wanda Winter

Comment: A very easy two-step with real jive music. Cues on one side of record.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
PART A
1-4 Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Cross Swivel, 2, 3, 4; 5, —, Thru to SEMI-CLOSED, —;
5-8 Away Two-Step; Away Two-Step; Strut Together, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 to end in OPEN;
PART B
17-20 Fwd, —, Point Fwd, —; Bk, —, Point Bk, —; Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL;
21-24 Fwd, —, Point Fwd, —; Bk, —, Point Bk, —; In Place Step, Hop, Step, Hop; Step, Hop, Step, Hop to OPEN facing LOD;
25-28 Repeat action meas 17-20;
29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED;
SEQUENCE: Dance goes thru twice plus Ending.
ENDING:
1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Roll LOD, —, 2, —; 3, —, Chug Apart, —.

FOREVER WALTZ — Grend 14245

Choreographers: Roy and Jean Greene

Comment: A nice waltz routine not difficult though it has both right and left face turning waltzes.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, Touch, —;
PART A
1-4 Waltz Away, 2, 3; Pickup to CLOSED, 2, 3 M face LOD; (L) Waltz Turn; (L) Waltz Turn and M face WALL;
5-8 Fwd, Side, XIB to SEMI-CLOSED; Thru, Face WALL in CLOSED, Close; (Twirl) Side, Behind, Side to SEMI-CLOSED; Thru, Face WALL in BUTTERFLY, Close;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing WALL;
PART B
1-4 Fwd, Side, Close; Bk, Side, Close; Side, Behind, Side; Manuv, 2, 3 end M face RLOD;
5-8 (R) Waltz Turn; (R) Waltz Turn end M face WALL; Side, Draw, Close; Side, Draw, Close;

GENTLE BREEZE — Hi-Hat 953

Choreographers: Art and Ruth Youwer

Comment: A busy rhumba yet not difficult. The music is adequate.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Side, Close, Side, —; (Roll) Side, Close, Side M facing LOD CLOSED, —;
PART A
1-4 Fwd, 2, 3, —; Fwd, 2, 3, —; Check, —, Recov, —; Wheel, 2, 3 end M face RLOD, —;
5-8 Wheel, 2, 3 M face LOD, —; (Twirl end SIDECAR facing RLOD) Bk, Close, Fwd, —; L Wheel, 2, 3 M face RLOD, —; Side, —, Thru to SEMI-CLOSED, —;
9-12 (Circle) Side, Close, Fwd, —; (Continue Circle) Side, Close, Bk end in CLOSED M still facing RLOD, —; Rock Fwd, Recov, Close, —; Rock Bk, Recov, Point (M transition), —;
13-16 L-OPEN Identical footwork Crossrock, Recov, Roll, —; 2, 3, 4 face COH, —; Rock, L Turn face WALL, Fwd, —; Rock, Turn, Touch (M transition) end BUTTERFLY M face WALL, —;

PART B

- 17-20 **Side, Close, Side face RLOD** in L-OPEN, —; **Behind, Side, Thru, —; (Circle Under to face WALL)** Fwd, 2, 3, —; 4, 5, 6 to CLOSED M face WALL, —;
 21-24 Repeat action meas 17-20 except to have M take small steps on meas 24 and end facing LOD:
 25-28 **Side, Close, Fwd, —; Side, Close, Bk, —; Bk, 2, 3, —; Shadow, —; Rock, —;**
 29-32 **Recov, —, Close M face LOD** in CLOSED, —; **Back, 2, 3 —; Shadow, —; Rock, —; Recov, —, Close, —;**
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1-4 **CLOSED M face LOD Side, Close, Fwd, —; Side, Close, Back, —; Rock Apt, Recov, Fwd to BUTTERFLY BANJO, —; 3/4 R Turn, 2, 3 face COH in BUTTERFLY SIDECAR, —;**
 5-6 **Rock Fwd, 1/2 L Face Turn to BANJO, Fwd, —; Rock Fwd, Recov, Bk/Point, —.**

GETTING TO BE A HABIT — Grenn 14242

Choreographers: Ken Croft and Elena deZordo
Comment: The routine is comfortable and not difficult to do with nice music.

INTRODUCTION

- 1-4 **OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;** DANCE
 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, Touch; Side, Behind, Side, Touch;**
 5-8 Repeat action meas 1-4:
 9-12 **Fwd, Close, Bk, —; Bk, Close, Fwd end M facing WALL, —; Turn Two-Step; Turn Two-Step end M facing LOD;**
 13-16 Repeat action meas 9-12 except to end M facing WALL:
 17-20 **Side, Close, Fwd, —; Side, Close, Cross to BANJO M face LOD, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd to SEMI-CLOSED, —;**
 21-26 **Roll, 2, 3, Touch end BUTTERFLY M face WALL; Reverse Roll, 2, 3, Touch; Side, Close, Side, Close; (Twirl) Fwd twd LOD, —, 2 face WALL, —; Side, Close, Side, Close; (Twirl) Fwd twd LOD, —, 2 face WALL in LOOSE-CLOSED, —;**

INTERLUDE

- 1-4 **Side, Behind, Side, Front; Side, Touch, Side, Touch; Side, Close, Fwd, —; Side, Close, Bk, —;**
 5-8 Repeat meas 1-4 of Interlude except to end in CLOSED M facing LOD:
 SEQUENCE: Dance — Interlude — Dance except finish meas 25 in CLOSED M face WALL and ACK.

GIVE ME FIVE MINUTES MORE — Grenn 14231

Choreographers: John and Shari Helms
Comment: Not a difficult two-step and the music is pleasant.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;** PART A
 1-4 **Fwd Two-Step; Fwd Two-Step; Cut,**

Back, Cut, Back; Back, Side, Thru to LEFT-OPEN facing RLOD, —;

- 5-8 **Side, Close, Thru face LOD in SEMI-CLOSED, —; Pivot, —, 2 end facing LOD in SEMI-CLOSED, —; Fwd, Close, Back, —; Back, Close, Fwd, —;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A:
 PART B

- 1-4 **Run, 2, 3, —; Run, 2, 3 end M face WALL in CLOSED, —; Side, Close, Fwd, —; Side, Close, Thru to face LOD in SEMI-CLOSED, —;**

- 5-8 **Run, 2, 3, —; Run, 2, 3 end M face WALL in CLOSED, —; Side, Close, Fwd, —; Side, Close, Cross end in BANJO M face LOD, —;**

- 9-12 **Fwd, Lock, Fwd, Lock; Walk, —, 1/4 R Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end BUTTERFLY M face WALL;**

- 13-16 **Side, Touch, Side, Touch; Side, Behind, Side, Behind; (Twirl) Walk LOD, —, 2, —; SEMI-CLOSED Fwd, —, 2, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
 1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, —, Behind, —; Side/Apart, —, Point, —.**

Two-Step end BUTTERFLY M facing WALL; Balance Side, Balance Side, Check, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;

- 5-8 **Fwd Lock, Fwd Lock; Walk, —, 2 face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end BUTTERFLY M face WALL;**
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: A — B — A — B plus Ending.
 Ending:
 1 **Apart, —, Point, —.**

HAPPY SOUNDS — MacGregor 5504

Choreographers: Bill and Dottye Stephenson
Comment: A fun routine and very good music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —.** PART A

- 1-4 **Face to Face Two-Step; Bk to Bk, Two-Step ending in OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —; Side, Close, Cross, —; Side, Close, Cross end in CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY;**

9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in OPEN facing LOD:
 PART B

- 1-4 **Fwd, 2, 3, Swing; Bk, 2, 3, Touch; Circle Away, —, 2, —; Together, —, 2 to BUTTERFLY M face WALL, —;**

- 5-8 **Side, Behind In Place/Side, Behind, In Place; (Twirl) Side, Behind, Side, Touch to BUTTERFLY; Side, Behind In Place/Side, Behind, In Place; (Rev Twirl) Side, Behind, Side, Touch;**

- 9-12 **Bk Away, 2, 3, Touch; Together, 2, 3, Touch in CLOSED; Side, Close, Fwd, —; Side, Close, Bk, —;**

13-16 **Side, Close, Bk, —; Side, Close, Fwd, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY;**
 SEQUENCE: A — B — A — B plus Ending.

Ending:
 1-4 **(Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Step Apart, —, —, —; Ack, —, —, —.**

GOOD OLD DAYS MIXER — USA 203

Choreographer: Shelby Dawson

Comment: A fun mixer with real peppy music.
 Cues on one side of record.

INTRODUCTION

- 1-2 **OPEN Wait; Wait;** PART A

- 1-4 **Point, Step Bk, Point, Step Bk, Heels Out, Heels In, Heels Out, Heels In; Walk, —, 2, —; 3, —, 4, —;**

- 5-8 Repeat action meas 1-4 Part A:
 PART B

- 9-12 **Fwd, —, Point, —; Bk, —, Point, —; Fwd, —, Point, —; Bk, —, Point, —;**

- 13-16 **Walk, —, 2, —; 3, —, 4, —; (Progress Fwd) Roll Bk, —, 2, —; 3, —, 4, —;**

SEQUENCE: Dance goes thru six times.

GROOVIN' — Grenn 14251

Choreographers: John and Ginny Craven

Comment: An easy two-step with good groovy music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;** PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Walk, —, 2 end CLOSED M facing WALL, —;**

- 5-8 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Cross, —; (W Hitch) Side, Close, Cross end in SEMI-CLOSED, —;**

- 9-12 **Fwd Two-Step; Fwd Two-Step end in LOOSE-CLOSED M face WALL; Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Walk, —, 2, —;**

- 13-16 Repeat action meas 1-4 Part A:

- 17-20 Repeat action meas 5-8 Part A:

- 21-24 Repeat action meas 9-12 except to end in BUTTERFLY M facing WALL:
 PART B

- 1-4 **Face to Face Two-Step; Back to Back**

HEARTS OF STONE—Hi-Hat 944

Choreographers: Ray and Elizabeth Smith

Comment: Pleasant music and not a difficult two-step routine.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;** PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Apart, Behind, 1/2 L Turn to face RLOD, —; Rock Side, —, Recov face partner, Fwd;**

- 5-8 **Together Two-Step to CLOSED M face WALL; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;**

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A except to end in LOOSE-CLOSED M face WALL:
 PART B

- 1-4 **Side, Behind, Side, Thru; Side, Behind,**

Side, Thru; Side, Draw, —, Close; Side, Close, Fwd, —;
 5-8 Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —;
 9-12 SEMI-CLOSED Fwd, Close, Back, Close; Fwd, Close, Back, Close; Fwd, —, Face Partner in CLOSED, —; Side, Close, Thru, —; Side, Close, Thru, —; Side, Behind, Side, Thru; Pivot, —, 2, —; (Twirl) Fwd, —, 2 end in SEMI-CLOSED, —;
 SEQUENCE: Dance goes thru twice plus Ending. On meas 16 second time thru as W twirls M does a Side, —, Behind, —;
 Ending:
 1 Step Apart, —, Point, —.

HEY THERE – Dance Ranch 638

Choreographers: Herb and Erna Egendorf

Comment: The two-step is not difficult. Tune is "Georgie Girl." There are cues on one side of record.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Side, Touch, Side, Touch; Side, —, Thru to OPEN facing LOD, —;
 PART A
 1-4 Fwd Two-Step; Fwd Two-Step; (Fwd Two-Step) Step, —, Hook, —; Arnd, 2, 3 end BUTTERFLY M face COH, —;
 5-8 Side, Close, Side, Close; Side, Draw, Close, —; Hitch Apart, Close, Fwd, —; Change Sides, 2, 3 end in OPEN facing LOD, —;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A except end M face WALL in CLOSED:
 PART B
 1-4 Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Bk, —; Side, —, Thru to SEMI-CLOSED, —;
 5-8 Circle Away Two-Step; Away Two-Step end facing WALL & partner; Strut Together, —, 2, —; 3, —, 4 end CLOSED M face WALL, —;
 9-12 Repeat action meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED facing LOD:
 BRIDGE & ENDING
 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Open Vine Side, —, Behind, —; Side, —, Front to BUTTERFLY M face WALL, —;
 5-6 Side, Touch, Side, Touch; Side, —, Thru, —; For ending eliminate meas 6 and Step Apart and Point.
 SEQUENCE: A — B — Bridge — A — B — Ending.

HONKY TONK QUICKSTEP – Genn 14227

Choreographers: John and Mona Kronholm

Comment: A busy two-step to peppy music. The tune is the oldie, "There Is A Tavern In The Town."

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
 PART A
 1-4 Fwd Two-Step; 1/4 R Turn face WALL in CLOSED, —, Side, Close M facing DIAGONAL WALL & RLOD; Back, —, Back end M face WALL, —; Side, Close, Side to BANJO M face LOD, —; Fwd, —, Fwd, Lock; Fwd, —, Fwd, —;

Fwd, Lock, Fwd, —; 1/4 R Turn M face WALL in CLOSED, —, Side, Close;
 9-12 Pivot, —, 2, —; 3, —, 4, —; Turn Two-Step; Turn Two-Step;
 13-16 Side, —, Behind, —; Side, —, Thru to SEMI-CLOSED facing LOD, —; Fwd, Lock, Fwd, Lock; Fwd, —, 2 end in CLOSED M facing LOD, —;
 INTERLUDE
 1-4 Fwd Two-Step; Fwd Two-Step; Fwd end in BANJO M facing LOD, —, Check, —; (Fishtail) Behind, Side, Fwd, Lock, —; Check, —; (Fishtail) Behind, Side, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Pivot, —, 2 M face LOD, —;
 PART B
 1-4 Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Pivot, —, 2, —, Back M face WALL, —; Back, —, Side, Close;
 5-8 Side, —, Thru, —; Side, Close, Pivot, —, 2, —, Back M face WALL, —; Back, —, Side, Close;
 9-12 Side, —, Behind, —; (L Roll Across end in LEFT-OPEN facing LOD) Walk Fwd, —, 2, —; Fwd, Lock, Fwd, Lock; (Roll Across end in OPEN facing LOD) Walk Fwd, —, 2, —;
 13-16 Step, —, Swing, —; Step, —, Touch, —; (Twirl end in SEMI-CLOSED facing LOD) Walk, —, 2, —; 3, —, 4, —;
 SEQUENCE: A — Interlude — B — A — Interlude — B — plus Ending.

Ending:
 1-4 OPEN-FACING Apart, —, Point, —; Together to CLOSED, —, Touch, —; Pivot, —, 2, —; HALF-OPEN Fwd, —, Point, —.

HOT LIPS – Decca 9-29558 ☆

Choreographers: Ben and Roi Highburger

INTRODUCTION

1-4 SEMI-CLOSED facing LOD wait 3 pickup notes Fwd, Touch; Bk, Touch; Twirl/Walk, 2, 3, 4;
 DANCE
 1-4 Fwd Two-Step; Fwd Two-Step; (Open Vine) Side, Behind; Side, Face;
 5-8 Repeat action meas 1-4:
 9-12 Side, Step/Step; Away to LEFT-OPEN, Step/Step; Face, Step/Step; Away to LEFT-OPEN, Step/Step facing RLOD;
 13-16 Walk, 2, 3, Turn face LOD; Side, Step/Step; Face, Step/Step to CLOSED M face WALL:
 17-20 Fwd Two-Step; Apart Two-Step; Tamara Two-Step; Around Two-Step M face partner and COH;
 21-24 Tamara Two-Step; Around Two-Step face RLOD; Walk, 2, 3, Turn In to VARSOUVIANNA face LOD;
 25-28 Fwd Two-Step; Fwd Two-Step; Twirl/Walk, 2, 3, 4 to VARSOUVIANNA;
 29-32 Repeat action meas 25-28 end in SEMI-CLOSED:
 SEQUENCE: Dance three times through plus meas 1-16 then twirl, 2; 3, Point.

HUMORESQUE IN TWO-TIME – Hi-Hat 947

Choreographers: Stan and Ethel Bieda

Comment: A nice two-step to good peppy music.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;
 PART A
 1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;
 5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, Lock, Fwd, —; Fwd, Close, Back, Close; Fwd, —, 2 to CLOSED, —;
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:
 PART B
 1-4 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Side, Close; Side, —, Reach Thru to OPEN face LOD, —;
 5-8 Side, Behind, Side, Kick; Roll In, 2, 3, Touch end in BUTTERFLY M facing WALL; Release hand hold Sway Side, Drag/Touch, Sway Side, Drag/Touch; Sway Side, Drag/Touch, Sway Side, Drag/Touch end in BUTTERFLY;
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-7 Part B except to end in CLOSED facing LOD:
 SEQUENCE: A — B — A — B — A (Six meas only) plus Ending.

Ending:
 1-2 LOOSE-CLOSED M face WALL Side, Draw, Close, —; Apart, —, Point, —.

IF I COULD BE WITH YOU – Genn 14249

Choreographers: Dave and Shirley Fleck

Comment: The two-step routine uses quite a variety of steps to ballroom dance music.

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch;

- PART A
- 1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;
- 5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; (Twirl to SEMI-CLOSED) Walk Fwd, —, 2, —; Fwd, —, Pickup to CLOSED, —;
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A:
- PART B
- 1-4 Side, Close, Side, —; Side, Close, Side, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —;
- 5-8 Fwd Two-Step; Fwd Two-Step end M face WALL; Side, Behind, Side, Front; Pivot, —, 2, —;
- 9-12 Repeat action meas 1-4 Part B:
- 13-16 Repeat action meas 5-8 Part B except to end M facing WALL:
- PART C
- 1-4 Apart, Step/Step, Together, Step/Step; Roll LOD, 2, 3, Touch; Apart, Step/Step, Together, Step/Step; Roll RLOD, 2, 3, Touch end SEMI-CLOSED facing LOD;
- 5-8 Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, Front M facing RLOD; Pivot, —, 2 to BUTTERFLY, —;
- SEQUENCE: A — B — C — C end in CLOSED M facing LOD — B — A plus Ending.
- Ending:
- 1-4 BUTTERFLY M face WALL Fwd, Recov, Bk/Cha, Cha; Bk, Recov, Fwd/Cha, Cha; Side, Behind, Cha/Cha, Cha; Side, Behind, Cha/Cha, Cha;
- 5-8 Release handholds Rock Side, Recov, XIF/Side, XIF; Rock Side, Recov, XIF/Side, XIF; Side, Behind, Side, Touch; Roll RLOD, 2, 3, Point with hands extended palms down.

IN THE MOOD — MacGregor 5039

Choreographers: Emmett and Monette Courtney
Comment: A busy two-step with good peppy music.

INTRODUCTION

- 1-4 SEMI-CLOSED Wait; Wait; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;
- 5-8 Blend to CLOSED Pivot, —, 2, —; Pivot, —, 2 to SEMI-CLOSED facing LOD, —; Rock Fwd, —; Recov, —; Rock Bk, —, Recov, —;
- PART A
- 1-4 Fwd Two-Step; Fwd Two-Step; Cut, 2, 3, 4; Rock Bk, —; Recov to CLOSED M face WALL, —;
- 5-8 Side, Close, Fwd, —; Side, Close, Bk, —; Dip Bk, —, Recov face LOD, —; (Twirl) Fwd, —, 2, —;
- 9-12 Circle Away Two-Step; Circle Together Two-Step end in BUTTERFLY; Side, Behind, Side, Front; Side, Behind, Side, Front in SEMI-CLOSED;
- PART B
- 1-4 Walk, —, 2, —; Blend to CLOSED Pivot, —, 2 to SEMI-CLOSED, —; Walk, —, 2, —; CLOSED Pivot, —, 2 to SEMI-CLOSED, —;
- 5-8 Walk, —, 2, —; CLOSED Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end M face WALL;
- 9-12 Rock Apart, —, Change Sides, —; 2, —, 3 end in LEFT-OPEN, —; Roll Across, —, 2, —; Rock Apart, —, Recov to CLOSED M face WALL, —;
- 13-16 Side, —, Behind, —; Side, —, Front, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;

SEQUENCE: Dance goes thru twice plus 1st 8 meas of Part A and Tag.

- Tag:
- 1-3 Pivot, —, 2 to SEMI-CLOSED, —; Fwd, —, Reach Fwd, —; Push Apart, Point, —, —.

IN THE MOOD — Belco 265

Choreographers: Earl and Rosie Rich
Comment: This is an easy two-step though the routine does not follow the sequence of the music. There are only 31 meas. One band has cues. Music is good.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —; DANCE
- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face LOD; Side, Close, Fwd, —; Side, Close, Back, —;
- 5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Wheel, 2, 3, —; 4, 5, 6 end in SEMI-CLOSED facing LOD, —;
- 9-12 Fwd, Close, Back, —; Back, Close, Fwd, —; Apart, Close, Back, —; Together, Close, Fwd to SEMI-CLOSED, —;
- 13-16 Cut, Back, Cut, Back; Rock Back, —, Recov, —; Fwd Two-Step; Fwd Two-Step to CLOSED;
- 17-20 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;
- 21-23 Wheel, 2, 3, —; 4, 5, 6 end in BUTTERFLY M face WALL, —; Side, Touch, Side, Touch;
- 24-27 Side, Behind, Side, Front; Side, Behind, Side, Front; Apart, —, Point, —; Two-Step Across end M facing COH in BUTTERFLY;
- 28-31 Repeat action meas 24-27 in RLOD to end in SEMI-CLOSED facing LOD;
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

I WANNA BE AROUND — Belco 272

Choreographers: Jack and Lee Ervin
Comment: Not a difficult two-step with very danceable music. One band with cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, —; DANCE
- 1-4 Face to Face Two-Step ending Bk to Bk; Rock Side, —, Recov, —; Bk to Bk Two-Step ending facing partner; Rock Side, —, Recov to CLOSED M still facing WALL, —;
- 5-8 Side, Close, XIF to SIDECAR, —; Recov, Side, Thru to BANJO, —; Side, Behind, Side, Front; Pivot, —, 2 end SEMI-CLOSED facing LOD, —;
- 9-12 Fwd Two-Step; Fwd Two-Step; Cut Bk, 2, 3, 4; Dip Bk, —, Recov to CLOSED, —;
- 13-16 Turn Two-Step; Turn Two-Step end BUTTERFLY M face WALL; (Twirl) Side, Behind, Side, Touch; (Rev. Twirl) Side, Behind, Side, Touch;
- 17-20 Side, Close, XIF twd RLOD in LEFT-OPEN, —; Side, Close, XIF to CLOSED M face WALL, —; Side, Close, Fwd, —; Side, Close, Bk, —;
- 21-24 (LOD) Side, Close, Side, —; (RLOD) Side, Close, Side, —; Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Walk, —, 2, —;

- 25-28 Fwd, Close, Bk, Close; Walk, —, 2, —; Fwd, Close, Bk, Close; Walk, —, 2 to CLOSED M face WALL, —;

- 29-32 Turn Two-Step; Turn Two-Step; Side, Behind, Side, Thru to SEMI-CLOSED facing LOD;

SEQUENCE: Dance goes thru twice except second time thru meas 32 Step Side, Close, Apart, Point.

JAPANESE SHAG — Grenn 14251

Choreographers: Charlie and Marge Carter
Comment: An active two-step and the tune is the Japanese Sandman.

INTRODUCTION

- 1-4 CLOSED M facing LOD Wait; Wait; Point Side, —, —, Close; Point Side, —, —, Close;
- PART A
- 1-4 Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd, —; 1/4 L Turn, —, Side, Close end M face WALL; (Whisk) Fwd, Side, XIB to SEMI-CLOSED facing LOD, —; Pickup to CLOSED, —, Side, Close;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close end M face WALL; (Whisk) Fwd, Side, XIB to SEMI-CLOSED facing LOD, —; Thru, —, Side, Close to BUTTERFLY M face WALL;
- PART B
- 1-4 Behind, Side, Close, —; Push Apart, 2, 3, —; Point Side, —, Push/Point Side, —; In Place, 2, 3, —;
- 5-8 Behind, Side, Close, —; Together, 2, 3 to LOOSE-CLOSED, —; Point Side, —, Push/Point Side, —; In Place, 2, 3, —;
- 9-12 Fwd to LOD, —, Fwd Check (W to BANJO), —; (Fishtail) XIB, Side, Fwd, Lock; Walk, —, Manuv M face RLOD, —; Backup, —, 2, —;
- 13-16 Back, Lock, Back, —; Back, Lock, Back, —; Back Turn to SEMI-CLOSED face LOD, —, Close, Fwd; Pickup to CLOSED, —, Side, Close;
- SEQUENCE: A — B — A — B plus Ending.
- Ending:
- 1-4 Point Side, —, Push Point Side, —; Step, Step, Step/Point Side, —, Push/Point Side, —; Step, Step, Apart/Point, —.

JAZZ ME BLUES — Hi-Hat 955

Choreographers: Stan and Ethel Bieda
Comment: A fun dance to do with good danceable music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;
- PART A
- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Stroll, —, 2 to OPEN, —;
- 5-8 Apart, Behind, Side, Point; Together, Behind, Side, Point; Circle Away, —, 2, —; On Arnd, —, 2 to SEMI-CLOSED, —;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in LOOSE-CLOSED M face WALL;
- PART B
- 1-4 Side, Close, Fwd, —; Side, —, Thru, —;

Side, Close, Thru, —; Side, Behind, Side, Behind end in BUTTERFLY:
 5-8 Side, —, Tap IB, —; Side, —, Tap IB, —;
 Side, Close, Side, Close; Side, —, Reach Thru to LOOSE-CLOSED, —;
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED facing LOD:
 17-20 Fwd, 2, 3, Kick; Back, Close, Fwd, —;
 Fwd, 2, 3, Kick; Back, Close, Fwd, —;
 SEQUENCE: A — B — A — B plus Ending.
 ENDING

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Apart, —, Point, —.

JERSEY BOUNCE — Grend 14223

Choreographers: Ray and Elizabeth Smith
Comment: A peppy two-step with good music.
 INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
 PART A

1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Back, —;
 5-8 Dip Back, —, Recov, —; Turn Two-Step; Turn Two-Step end facing LOD; (Twirl) Fwd, —, 2 to SEMI-CLOSED, —;

9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:
 PART B

1-4 Side, —, Behind, —; Side, Close Turn to Back to Back, —; Side, —, Behind, —; Side, Close, Turn to face in BUTTERFLY, —;
 5-8 Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; Pickup, 2, 3 to CLOSED M face LOD, —;
 9-12 Side, Close, Cross to SIDECAR, —; Side, Close, Cross/Check to BANJO, —; Recov, —, Side, —; Fwd, Lock, Fwd, —;
 13-16 Fwd, Lock, Fwd, —; Fwd, —, Manuv to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;

SEQUENCE: A — B — A — B plus Ending.

Ending:
 1-4 CLOSED M face WALL Side, —, Behind, —; Side, —, Front, —; Side, Behind, Side, Front; Side, Close, Corte, —;

JING JING JING — Grend 14245

Choreographers: Bill and Marie Brown
Comment: A two-step routine with action. The music is a bit different.

INTRODUCTION

1-4 OPEN Vine Apart, Behind, Side, Touch; Together, Behind, Side, Touch to SEMI-CLOSED; Fwd, Close, Back, Close; Walk Fwd, —, 2 M face WALL in CLOSED, —;
 5-8 Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Fwd, —, 2, —; Pickup to CLOSED, —, 2, —;
 PART A

1-4 Side, Close, Cross, Fwd; Rock Fwd, —, Recov, —; Side, Close, Fwd, —; Walk, —, 2, —;
 5-8 Repeat action meas 1-4 Part A except M start with R foot:
 9-12 L Turn, —, Side, Close; L Turn M face WALL, —, Side, Close; Side, Behind, Side, Front; Pivot, —, 2, —;
 13-16 Repeat action of meas 5-8 of Intro:

INTERLUDE

1-4 Repeat action meas 1-4 Intro:
 5-8 Repeat action meas 5-8 Intro except to end in SEMI-CLOSED facing LOD:
 PART B

1-4 Fwd Two-Step; Fwd Two-Step; Basket ball Turn, 2, 3, 4 to OPEN; Fwd, —, 2, —;
 5-8 BUTTERFLY M face WALL Face to Face Two-Step; Bk to Bk Two-Step; Roll LOD, —, 2, —; 3 face RLOD, —, Step Bk, —;
 9-12 CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Cross to BANJO, —; Behind, Side, Fwd, Lock; Walk, —, 2, —;
 13-16 Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Fwd, —, 2, —; 3, —, 4 to OPEN, —;
 SEQUENCE: A — A — Interlude — B plus Ending.

1-4 Vine Apart, Behind, Side, Touch; Together, Behind, Side, Touch to SEMI-CLOSED; Fwd, Close, Back, Close; Walk Fwd, —, 2 M face WALL in CLOSED, —;
 5-8 Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Walk, —, 2, —; Apart, —, Point, —.

JUST A KISS — Grend 14221

Choreographers: Andy and Ann Handy
Comment: A nice routine using both left and right face turning waltzes. The tune of the music is the lovely "Kiss in the Dark."

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;
 DANCE

1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; (Twirl) Side, Behind, Side; Thru, Face partner in LOOSE-CLOSED M facing WALL, Close;
 5-8 Dip Bwd, —, —; Manuv, 2, 3 M face RLOD in CLOSED; 1/4 (R) Waltz Turn M face COH; Side, Draw, —;
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to end M facing WALL:
 17-20 Fwd, Side, Close; Back, Side, Close; Cross, Side, Close; Thru, Face partner & WALL, Close;

21-24 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Pickup to CLOSED, 2, 3 M face LOD;
 25-28 (L) Waltz Turn; (L) Waltz Turn end M face LOD; Solo Waltz Turn, 2, 3; 4, 5, 6 end in CLOSED M facing WALL;
 29-32 Dip Bwd, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn end M face WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
 1-2 Apart, Point, —; (Wrap) In Place, 2, 3.

KENTUCKY STEPPIN' — Grend 14247

Choreographers: Bob and Evelyn Mitchell
Comment: A lively two-step to peppy music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY TILT, —, Touch, —;
 PART A

1-4 Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —; Side, Close, Fwd, —; Side, Close, Bk, —;
 5-8 Back Away, 2, 3, Point/Clap; Together,

2, 3, Touch lead hands joined; Side, —, Behind, —; Side, —, Front to BUTTERFLY TILT, —;
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in OPEN facing LOD:
 PART B

1-4 Fwd, Close, Bk, Close; Strut, —, 2, —; Fwd, Close, Bk, Close; Strut, —, 2, —; Apart, Behind, Side, Point/Clap; Together, Behind, Side, Touch; Circle Away, —, 2, —; Circle Together, —, 2 to OPEN facing LOD, —;
 9-12 Fwd Two-Step; Fwd Two-Step; (Charleston) Fwd, —, Point Fwd, —; Bk, —, Point Bk, —;
 13-16 Repeat action meas 9-12 Part B:
 SEQUENCE: A — B — A — B plus Ending.

Ending:
 1-4 (Charleston) Fwd, —, Point Fwd, —; Bk, —, Point Bk, —; Fwd, Close, Bk, —; Bk, Close, Heel, —.

KISS WALTZ — Windsor 7626 ☆

Choreographers: Bill Lee and Helen Horn
 INTRODUCTION

1-4 Wait; Wait; Wait; Wait;
 5-8 OPEN facing LOD Bal Apart, Touch, —; Bal Together, Touch, —; Bal Apart, Touch, —; Bal Together, Touch to momentary BUTTERFLY, —;
 DANCE

1-4 Waltz Away; Banjo Wrap; Wheel, 2, 3; 4, 5, 6;
 5-8 Roll, 2, 3; Front, Side, Behind; Twirl, 2, 3; Pickup to CLOSED M face LOD, 2, 3;
 9-12 Bal Fwd, —, —; (Turn 1/2 L, 2, 3 to SKATERS) Back, —, Close; Back, Touch, —; Step, Swing, —;
 13-16 Turn R, 2, 3 to LEFT SKATERS M on outside; Fwd, 2, 3; Step, Swing, —; Turn L, 2, 3 to SKATERS M face LOD;
 17-24 (Twirl to SKATERS) In Place, 2, 3; (Running Box) Waltz Fwd face COH; Waltz Back face RLOD; Waltz Fwd face WALL; Waltz Back face LOD; (Twirl, 2, 3) Fwd, —, Close; Bal Apart, —, —; Bal Together to CLOSED, —, —;
 25-28 Waltz Fwd to BANJO; Twinkle to SIDE-CAR face LOD; Twinkle to BANJO face RLOD; Twirl to SIDE-CAR;
 29-32 Twinkle; Twinkle, Twinkle, Twirl to OPEN;

BRIDGE

1-4 Waltz R; Waltz; Waltz; Twirl to OPEN;
 SEQUENCE: Dance through twice. Second time through as W twirls M maneuvers to face RLOD for the Bridge, then repeat the dance through meas 32 and add ending.

Ending:

1-4 Repeat action of meas 1-4 of dance:
 5-6 Fwd, 2, 3 (W Rolls); Step Apart, —, —;

LABORACHITA — MacGregor 5039

Choreographers: Emmett and Monette Courtney

Comments: The routine has a rhumba rhythm with adequate music.

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Side, Close, Fwd, —; Side, Close, Fwd, —;
 DANCE

1-4 Fwd, 2, 3, —; Curve Out, 2, 3 face WALL Lead hands joined, —; Break-

- away, 2, 3, -; (Spot Turn) Side, Recov, Manuv M face RLOD in CLOSED, -; Pivot, 2 M face LOD, Dip Bk, -; Recov, Pivot, 2 face COH & LOD, -; Side, Close, Fwd, -; Side, Close, Fwd, -;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8:
- 17-20 (Spot Turn end in Front of M L hands joined) Side, Close, Touch, -; Identical footwork Side, Behind, Side, -; Fwd, Fan, Hook, -; Unwind, 2, 3, 4;
- 21-24 Twd RLOD Side, Behind, Side, -; W chase M in Circle, 2, 3, -; 4, 5, Touch, - to Opposite footwork; (Spot Turn end CONTRA-BANJO) Bk L Turn face DIAGONAL COH & LOD, Fwd, Recov, Close M facing LOD;
- 25-28 Fwd, 2, 3, -; Fwd 2, 3, Flare SIDECAR M face RLOD; Fwd 2, 3, -; Fwd, 2, Turn M face WALL in CLOSED, -;
- 29-32 Chasse L, 2, 3, 4; Side, Thru, Pivot, 2 M face RLOD; Dip Bk, -, Recov, -; Fwd, Close, Bk, Close;
- SEQUENCE: Dance goes thru twice plus Tag. Tag:
- 1-4 Fwd, 2, 3, -; Fwd, 2, 3, -; Chasse L, 2, 3, 4; Side/Point.
- 5-8 (L) Turn Two-Step/(L) Turn Two-Step; L Turn, Side, Back to BANJO M face RLOD & COH, Pivot end CONTRA BODY BANJO M face LOD; Fwd, Lock, Fwd, Lock; Fwd, -; 2 end in CLOSED, -;
- 1-4 PART B
- 1-4 L Turn, Side M face RLOD, Back, Rock Side; SEMI-CLOSED Recov, Fwd/Step, Fwd, -; Back, Back to BANJO, Fwd, Fwd M face LOD; Fwd, Manuv to CLOSED M face WALL, Pivot end M face COH, -;
- 5-10 Side/Close, Pivot, 2, 3 M face LOD; Fwd, -; 2, -; (Double reverse) L Pivot, 2/Touch, -, Fwd M face WALL; Side Rock, Recov, Thru M face LOD, -; Fwd L Turn, Side to BANJO, Back, Back Turn M face WALL; Side, Fwd twd LOD in BANJO, 2, 3; BRIDGE
- 1-4 CLOSED M face LOD Fwd, -; 1/4 R Turn M face WALL, -; Side, Close, Side, Close; Rock Side, Recov to SEMI-CLOSED, Side, -; Thru to CLOSED M face LOD, -; Fwd, 2;
- SEQUENCE: A - B - Bridge - A - B - A plus Ending.
- Ending:
- 1-2 M face WALL Side, Close, Side, Close; Rock Side, Recov, Side to REVERSE SEMI-CLOSED facing RLOD, -.
- 9-12 Pass, 2, 3, -; Pass, 2, 3, -; Fwd to CLOSED M facing LOD, Step, Step, -; 1/4 R Turn M face WALL, Step, Step, -;
- 13-16 Side, -, Behind, -; Side, -, Thru, -; Side, Behind, Side, Thru; Pivot, -, 2 end M facing LOD, -;
- 1-4 PART B
- 1-4 Fwd, -; Point Fwd, -; Back, -; Point Back, -; Side, Close, Cross to SIDECAR, -; Side, Close, Cross to SEMI-CLOSED face LOD, -;
- 5-8 Turn Away, -, Check, -; Back, -, Turn face LOD, -; Fwd, Lock, Fwd, -; Fwd, Lock, Fwd, -;
- 9-12 Fwd, -, Manuv to CLOSED, -; Pivot, -, 2 end M face LOD, -; L Turn, -, Side to BANJO M face RLOD, -; Back, -, Back L Turn end M face WALL, -;
- 13-16 Side, -, Fwd, -; Fwd, Lock, Fwd, Lock; Fwd, -, Manuv to CLOSED, -; Pivot, -, 2 M face LOD, -;
- SEQUENCE: A - B - A - B - B plus Ending.
- Ending:
- 1-4 Turn Away, -, Check, -; Back, Turn, Fwd, Lock; Fwd, Fwd, Lock, Fwd; Fwd/Face, Shake/Shake, Apart/Point, -.

LAMPLIGHT WALTZ – Grend 14244

Choreographer: Al Rowland

Comment: A nice waltz routine with equally nice music.

INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; Side, Touch, -; Side, Touch, -;
- PART A
- 1-4 Fwd, Side, Close; Bk, Side, Close; Dip Bk, -, -; R Pivot, 2, 3 end in SEMI-CLOSED face LOD;
- 5-8 Fwd Waltz, 2, 3; Pickup to CLOSED, 2, 3; (L) Waltz Turn; (L) Waltz Turn end M face WALL;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 in BUTTERFLY M face WALL:
- PART B
- 17-20 (Twirl) Side, Behind, Side to BUTTERFLY; Twinkle, 2, 3; L Roll, 2, 3; 4, 5, 6 end M face WALL in BUTTERFLY;
- 21-24 Repeat action meas 17-20 except to end OPEN facing LOD:
- 25-28 Fwd Waltz, 2, 3; (Fwd, 2, 3) Fwd, Turn, 3 M end facing RLOD in SIDECAR; Bk up Waltz, 2, 3; Bk, Turn M face WALL in CLOSED, Close;
- 29-32 Side, Behind, Side; Front, Side, Behind; Side, Draw, Close; Side, Draw, Close; Sequence: A - B - A - B plus Ending.
- Ending:
- 1 Apart, Point, -.

LAZY RIVER – Grend 14229

Choreographers: Al and Carmen Coutu

Comment: This routine has much motion and the music has the big band sound.

INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; SEMI-CLOSED Fwd, -, Manuv to CLOSED M face RLOD, -; Pivot, 2 M face LOD, Fwd, 2;
- PART A
- 1-4 Fwd, -, 2, 3; 1/4 R Turn M face WALL, -; Side, Close; Fwd, Side/Rock, Recov, Thru; Fwd, -, 2 M face LOD, -;

THE LAZY RIVER – Belco 267

Choreographers: C.O. and Chris Guest

Comment: A fun two-step to very good music.

DANCE

- 1-4 SEMI-CLOSED wait 3 pickup notes Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, -; Back, Close, Fwd end in CLOSED M face WALL, -;
- 5-8 Side, Close, Side, Close; Side, Draw, Close, -; Side, Close, XIF, -; Side, Close, XIF end in OPEN facing LOD, -;
- 9-12 Circle Away Two-Step; Circle Together Two-Step end M face WALL in CLOSED: Side, Close, Fwd, -; Side, Close, Back, -;
- 13-16 Apart, 2, 3 Touch; Together, 2, 3 to BANJO, -; Wheel, 2, 3 Brush; Wheel, 2, 3, Brush end M face WALL in CLOSED;
- 17-18 (Twirl) Side, Behind, Side, Touch; (Reverse Twirl) Side, Behind, Side, Touch to SEMI-CLOSED facing LOD;
- SEQUENCE: Dance goes thru three times plus Ending.
- Ending:
- 1-2 BUTTERFLY M face WALL Side, Close, Side, Close; Apart, -, Point, -.

LAZY SWING – Hi-Hat 947

Chorographers: Tom and Lillian Bradt

Comment: An active two-step with good lively music.

INTRODUCTION

- 1-4 OPEN Wait; Diagonal Away, -, Check, -; Back, -, Side to SEMI-CLOSED, -; Fwd, -, Pickup to CLOSED M facing LOD, -;
- PART A
- 1-4 Fwd, Step, Step, -; 1/4 R Turn M face WALL, Step, Step, -; Away, Step, Step, -; Face, Step, Step, -;
- 5-8 (Twirl) Face LOD, 2, 3, -; Away, Step, Step, -; Pass, 2, 3, -; Pass, 2, 3, -;

- 9-12 Pass, 2, 3, -; Pass, 2, 3, -; Fwd to CLOSED M facing LOD, Step, Step, -; 1/4 R Turn M face WALL, Step, Step, -;
- 13-16 Side, -, Behind, -; Side, -, Thru, -; Side, Behind, Side, Thru; Pivot, -, 2 end M facing LOD, -;

PART B

- 1-4 Fwd, -, Point Fwd, -; Back, -, Point Back, -; Side, Close, Cross to SIDECAR, -; Side, Close, Cross to SEMI-CLOSED face LOD, -;

- 5-8 Turn Away, -, Check, -; Back, -, Turn face LOD, -; Fwd, Lock, Fwd, -; Fwd, Lock, Fwd, -;

- 9-12 Fwd, -, Manuv to CLOSED, -; Pivot, -, 2 end M face LOD, -; L Turn, -, Side to BANJO M face RLOD, -; Back, -, Back L Turn end M face WALL, -;

- 13-16 Side, -, Fwd, -; Fwd, Lock, Fwd, Lock, Fwd, -; Manuv to CLOSED, -; Pivot, -, 2 M face LOD, -;

SEQUENCE: A - B - A - B - B plus Ending.

Ending:

1-4 Turn Away, -, Check, -; Back, Turn, Fwd, Lock; Fwd, Fwd, Lock, Fwd; Fwd/Face, Shake/Shake, Apart/Point, -.

LET'S CUDDLE – MacGregor 5504

Choreographers: Art and Evelyn Johnson

Comment: A peppy two-step routine with lively music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, -, Point, -; Together to OPEN facing LOD, -, Touch, -;

PART A

- 1-4 Apart, Behind, Side, Touch; Together, Behind, Side, Turn to face RLOD W standing behind M; Fwd Two-Step; Fwd Two-Step;

- 5-8 Lunge Fwd, -, Recov Turn face LOD, -; Chase Fwd Two-Step; (Fwd Two-Step) Catch Up Two-Step beside W to OPEN, Side, Touch, Side, Touch:

- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing LOD:

PART B

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, -, 2, -;

- 5-8 Side, Close, Cross to SIDECAR, -; Side, Close, Cross to BANJO, -; CLOSED Turn Two-Step; Turn Two-Step end M facing LOD:

SEQUENCE: A - B - A - B Step Apart and ACK.

LINDA – Grend 14252

Choreographers: Harvey and Norine Wiese

Comment: An active two-step with good music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Apart, Point, Together to SEMI-CLOSED facing LOD, Touch; Walk, 2, Cut/Bk, Cut; Dip Bk, Recov, Pickup to CLOSED, Touch;

PART A

- 1-4 Fwd, 2, Fwd Two-Step; Fwd, 2, Fwd Two-Step; (Rock Fwd, Recov, Wrap) Rock Fwd, Recov, In Place, Step/Step; (Wheel, 2, Unwrap end in CLOSED facing LOD) Wheel, 2, face RLOD, In Place, Step/Step;

- 5-8 With M facing RLOD repeat action meas 1-4 Part A end M facing LOD:
PART B
- 1-4 **Rock Side, Recov to SIDECAR, Fwd Two-Step;** Rock Side, Recov to BANJO, Fwd Two-Step; Rock Fwd, Recov, Bk/Close, Bk; (Side, Recov/R Turn to SEMI-CLOSED, Fwd Two-Step end in CLOSED) Rock Bk, Recov, Fwd Two-Step end facing WALL in CLOSED;
5-8 **Side, Close, Fwd/Close, Step; Side, Close, Bk/Close, Step to SEMI-CLOSED face LOD; Fwd, Manuv to CLOSED M face RLOD, Pivot, 2 face LOD in SEMI-CLOSED; Fwd, 2, 3, Pickup to CLOSED M face LOD;**
PART C
- 1-4 BUTTERFLY M face WALL Side, Behind, Side/Step, Step; Side, Behind, Side/Step, Step; Rock Apart, Recov, Change Sides/2, 3; Rock Apart, Recov, Together/Step, Step M is facing COH;
5-8 Repeat action meas 1-4 Part C except to end M facing WALL:
9-12 **Side, Behind, Side, Front to BANJO; (Fishtail) Behind, Side, Fwd, Lock; Fwd, Fwd/Check, Behind, Side; Fwd, Lock, Fwd, Face WALL in CLOSED; Turn Two-Step, Turn Two-Step; Side, Behind, Side, Front to SEMI-CLOSED; Walk, 2, Cut/Bk, Cut; Dip Bk, Recov, Pickup to CLOSED, Touch;**
SEQUENCE: A - B - A - B end BUTTERFLY M face WALL - C - A - B end SEMI-CLOSED face LOD plus Ending.
Ending:
1-2 SEMI-CLOSED Fwd Two-Step, Fwd Two-Step end in CLOSED M face WALL; Side, Behind, Side, Point REV CORTE.
- LITTLE SNOW FLAKE — Belco 272**
Choreographers: Ken Croft and Elena de Zordo
Comment: A busy two-step but not complicated. Very pleasant music. One band with cues.
- INTRODUCTION
- 1-4 OPEN-FACING Wait; Wait; Apart, -, Point, -; Together to CLOSED M face LOD, -, Touch, -;
5-8 **Walk Fwd, -, 2, -; Fwd Two-Step; Fwd, -, 2, -; Fwd Two-Step;**
13-16 **Side, Close, Cross to SIDECAR, -, Side, Close, Cross to BANJO, -, (Rock Bk, -, 1/2 L Turn to VARSOUVIANNA, -,) Rock Fwd, -, Recov, -, Rock Bk, -, Recov, -;**
9-12 **Walk Fwd, -, 2, -; Fwd, Close, Bk, -; Back Up, -, 2, -; Bk, Close, Fwd, -;**
13-16 **Fwd, Lock, Fwd, -, Fwd, Lock, Fwd, -; Circle Away, -, 2, -; Together, -, 2 to BUTTERFLY M face WALL, -;**
17-20 **Side, Close, Turn Bk to Bk, -; Side, Close, Turn Face to Face, -; Side, Touch, Side, Touch; Side, -, Thru end in CLOSED, -;**
21-24 **Turn Two-Step; Turn Two-Step; (Twirl end in SEMI-CLOSED facing LOD) Walk Fwd, -, 2, -; Fwd, -, 1/4 R Turn face WALL in BUTTERFLY, -;**
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24 except to end in CLOSED;
SEQUENCE: Dance - Dance - Meas 1-16 plus Ending.
Ending:
1-2 Solo Roll LOD, -, 2, -; Apart, Point, -, -.
- MANY TIMES — Grenn 14240**
Choreographers: Fred and Della Sweet
Comment: This is an interesting routine with both right and left face turning waltzes. Big band sound music.
- INTRODUCTION
- 1-4 HALF-OPEN facing LOD & WALL Wait; Lunge Fwd, Recov, Side; Thru to LEFT-OPEN face RLOD, Fan twd LOD, -; Pickup to CLOSED M face LOD & WALL, Side, Close;
5-8 **Fwd Waltz; Manuv, Side, Bk M face RLOD; (Impetus) Bk R Turn face LOD in SEMI-CLOSED, Close, Fwd; (XIF to REVERSE-SEMI-CLOSED facing LOD & WALL) Thru, side, Close; (Whisk) Thru, Side, XIB face RLOD & COH; Thru, Side, -, -, R Turn face LOD in SEMI-CLOSED, Fwd; Pickup to CLOSED M face LOD, Side, Close;**
1-4 **Fwd, Check, Recov; Bk, Check, Recov; Fwd, Point, -; (Spin end CONTRA-BANJO face LOD) Fwd Check, Recov, Close M facing RLOD;**
5-8 **Bk, Bk/Lock, Bk; Full Wheel Arnd, 2, 3; (Impetus) Bk R Turn face LOD in SEMI-CLOSED, Close, Fwd; Lunge Fwd, Recov, Bk to CLOSED;**
1-4 **(L) Waltz Turn; (L) Waltz Turn end M face LOD; Fwd, Side, Close to CONTRA BANJO M face LOD; Manuv, Side, Bk M face RLOD;**
5-8 **1/2 Pivot, 2 face LOD & WALL, Bk; Bk, Side, Close; (Open Telemark) Fwd Turning L, Side, Fwd twd LOD & WALL in SEMI-CLOSED; Pickup to CLOSED M face LOD, Side, Close;**
SEQUENCE: A - B - A - B - A - C - A - B plus Ending.
Ending:
1 **Side, -, Turn to REVERSE SEMI-CLOSED.**
- LITTLE BO-PEEP CHA CHA — Wild West 3-5**
Choreographers: Jim and Enid Hunnemeyer
Comment: A busy cha-cha with music to carry the dance right along. One side of record is cued.
- INTRODUCTION
- 1-2 OPEN-FACING Apart, Point, Together to CLOSED M face LOD, Touch; Rock Side, Recov, Touch, -;
5-8 **Side, Close, Cross Out to SIDECAR, Step/Step; Side, Close, Cross In to BANJO, Step/Step; Rock Fwd, Recov, Bk/Close, Bk; Rock Bk, Recov, Fwd/Close, Fwd;**
9-12 **Rock Fwd, Recov to LEFT-OPEN facing RLOD, Fwd/Close, Fwd; Rock Fwd, Recov to face LOD in SEMI-CLOSED, Fwd/Close, Fwd; Retain lead hands Change Sides, 2, Step/Close, Step; Pickup to CLOSED M facing LOD, 2, Step/Close, Step;**
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:
PART B
- 1-4 **Side, Behind, Side/Close, Turn Bk to Bk; Side, Behind, Side/Close, Turn to OPEN face LOD; Circle Away, 2, Step/Close, Step; Circle Together, 2, Step/Close, Step M facing WALL and partner; Change Sides, 2, Fwd/Close, Fwd; Lunge Fwd, Recov Turning 1/2 R to face COH, Fwd/Close, Fwd to BUTTERFLY; Rock Fwd, Recov, Bk/Close, Bk; Rock Bk, Recov, Fwd/Close, Fwd;**
- LOVE IN SPRINGTIME — Grenn 14246**
Choreographers: Chet and Barbara Smith
Comment: A nice waltz routine and good music.
- INTRODUCTION
- 1-4 BUTTERFLY M face WALL Wait; Wait; Apart, Point, -; Together to BUTTERFLY, Touch, -;
5-8 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Behind, Side; Front, Side, Close;**
9-12 **Apart to OPEN-FACING, Point, -; (L Spin) Manuv, 2, 3 M face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn end CLOSED M face WALL;**
13-16 Repeat action meas 1-4 Part A:
1-4 Blend to OPEN Waltz Away, 2, 3; (L Wrap) Fwd Waltz, 2, 3; Fwd Waltz, 2, 3; (Under) Waltz Diagonal Out, 2, 3 end LEFT-OPEN facing LOD;
5-8 **Twinkle, 2, 3; Twinkle, 2, 3; (Under) Waltz Diagonal In, 2, 3 end OPEN facing LOD; Fwd, 1/4 R Turn face WALL to BUTTERFLY, Close;**
- MONTEREY WALTZ — Blue Star 2033**
Choreographers: Bill and Barbara Cooper
Comment: A nice waltz with both right and left face turns. Big band sound music which must be speeded up. Cues on one side of record.
- INTRODUCTION
- 1-4 OPEN-FACING Wait; Wait; Apart, Point, -; Together to CLOSED M face WALL, Touch, -;
5-8 **Dip Bk, Touch, -; Manuv end M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face LOD in SIDECAR; Progressive Twinkle, 2, 3; Twinkle, 2, 3;**

Twinkle, 2, 3; Twinkle, 2, 3 end in CLOSED M facing LOD;
 9-12 **Step Bk, Draw, Close; Bk, Draw, Close; Bk, Draw, Touch; Fwd, Side, Close;**
 13-16 **Fwd, Side, Close; Fwd, 1/2 R turn M face RLOD, Close; (R) Waltz Turn M face LOD; 1/4 R Turn M face WALL, Side, Close to BUTTERFLY;**
 PART B
 17-20 **Waltz Away, 2, 3; (Wrap) Fwd, 2, Close facing LOD; Fwd Waltz, 2, 3; (Unwrap) Fwd, 1/4 R Turn M face WALL in CLOSED, Close;**
 21-24 **1/4 L Turn M face LOD, Side, Close; 1/4 L Turn M face COH, Side, Close; 1/4 L Turn M face RLOD, Side, Close; 1/4 L Turn M face WALL, Side, Close;**
 25-28 Repeat action meas 17-20:
 29-32 Repeat action meas 21-24 except to end M facing WALL:
SEQUENCE: A — B — A — B — A plus Ending.
 Ending:
 1-4 **Side, Behind, Side; Thru, Flare, —; Behind, Side, Front; Side, Apart, Ack.**

MOVIN' 'N GROOVIN' — Grenn 14221

Choreographers: John and Bea Souza
Comment: An active two-step with music that makes one want to dance.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;**
 PART A
 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Cross end in SIDECAR M face RLOD, —; Side, Close, Check end in BANJO M face LOD, —; Behind, Side, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;**
 9-12 **Rock/1/4 R Turn, —, Recov, —; Apart, —, Point, —; Side, Close, Thru, —; Fwd LOD, —, 2, —;**
 13-16 Repeat action meas 1-4:
 17-20 Repeat action meas 5-8:
 21-24 Repeat action meas 9-12 except on last meas pickup W to end in CLOSED M face LOD:
 PART B
 1-4 **Side, Behind, Side, Point; Side, Behind, Side, Touch end M face LOD; Fwd, Close, Back, Close; Walk Fwd, —, 2, —;**
 5-8 **Change Sides, 2, 3 to LEFT OPEN facing LOD, —; Fwd, Lock, Fwd, —; Change Sides, 2, 3 to OPEN facing LOD, —; Fwd, Lock, Fwd end in BUTTERFLY M face WALL, —;**
 9-12 **Face to Face; Back to Back; Two-Step Away; Two-Step Together end in CLOSED M face WALL;**
 13-16 **Fwd, Side, Hook, —; Fwd, Draw, Touch, —; Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;**
SEQUENCE: Dance goes thru twice then Step to Side turning 1/4 R twd RLOD and Step Apart and point.



MUCH AS EVER—Hi-Hat 944

Choreographers: LeRoy and Anita Stark
Comment: This is a cute dance and has a bit of a challenge with the timing. Good music.

INTRODUCTION

1-2 **CLOSED M face LOD Wait; Dip Back, —, Recov, —;**
 PART A
 1-4 **Fwd, 2, 3, —; Fwd, 2, 1/4 R Turn M face WALL, —; Rock Fwd, Recov to LEFT HAND STAR, Back/Back, Back; Rock Back, Recov M face LOD, Cha/Cha, Cha to end with W behind M L hands still joined.**
 5-8 **Rock Fwd, Recov, 1/2 L Turn face RLOD with M behind W/ Cha, Cha; Rock Fwd, Recov, 1/4 R Turn face LOD W behind M/Cha; Rock Fwd, Recov, (Solo Spin) 3/4 L Turn face WALL in CLOSED, Cha/Cha; Rock Side, Recov, Cha/Cha, Cha;**
 PART B
 1-4 **Side, Close, Cross to SIDECAR, —; Recov, Side, Cross to BANJO M facing LOD, —; Fwd, Close, Back, Close; Run Fwd, 2, 3, 1/4 R Turn face WALL;**
 5-8 **Twisty Vine, 2, 3, 4; Double Spot Pivot end M face LOD; Dip Back, —, Recov, —; Fwd, Close, Back, Close;**
 INTERLUDE
 1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Lunge Fwd, —, Close, —;**
SEQUENCE: A — B — A — Interlude — Interlude — A — B — A — Interlude — Interlude plus Ending. When completing Interlude the last time do not pickup W but blend to CLOSED M face WALL.
 Ending:
 1-4 **Side, Close, Side, Close; Side, —, Thru, —; Side, —, Close, —; Apart/Point.**

MUDGY WATER — Grenn 14243

Choreographers: Charlie and Bettye Procter
Comment: An easy two-step though you must watch the sequences. Real dixieland music.

INTRODUCTION

1-4 **OPEN M face WALL Wait; Wait; Apart, —, Point, —; Together to OPEN face LOD, —, Touch, —;**
 5-8 **Apart, —, Behind, —; In Place, Step, Step, —; Together, —, Behind, —; In Place, Step, Step, —;**
 PART A
 1-4 **Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end in BUTTERFLY M face WALL;**
 5-8 **Side, —, Behind, —; Side, —, Front, —; Balance Away, Step, Step, —; Balance Together, Step, Step, —;**
 BRIDGE
 1-2 **Apart, —, Point, —; Together, —, Point, —;**
 INTERLUDE
 1-4 **Back Apart, —, 2, —; In Place, Step, Step, —; Together, —, 2, —; In Place, Step, Step, —;**
 PART B
 1-4 **Side, Close, Side to face LOD in OPEN, —; Rock Fwd, —, Recov to BUTTERFLY M face WALL, —; Side, Close, Side to LEFT-OPEN face RLOD, —; Rock Fwd, —, Recov to face LOD in SEMI-CLOSED, —;**
 5-8 **Fwd Two-Step; Fwd Two-Step; Circle Away, —, 2, —; Together, —, 2, —;**
SEQUENCE: A — Bridge — A — Interlude — B — B — A — Bridge — A — Interlude — B plus Ending.
 Ending:
 1-4 **CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Back, —; (Twirl) Side, —, Behind, —; Side, —, Front, —; Quick Apart Point.**

MY DREAMS — MacGregor 5038

Choreographers: Art and Evelyn Johnson
Comment: A nice waltz to dance with pleasant music.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Side, Behind, Side; Thru, Side, Close;**
 PART A
 1-4 **OPEN Fwd Waltz, 2, 3; Spin Manuv, 2, 3 end in CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face LOD;**
 5-8 **Fwd, Touch, —; Back, Touch, —; (L) Waltz Turn; (L) Waltz Turn end in BUTTERFLY;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A:
 PART B
 1-4 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Thru, Side, Close to BUTTERFLY;**
 5-8 Repeat meas 1-4 Part B except to end in SEMI-CLOSED:
 9-12 **Waltz Fwd, 2, 3; Pickup to CLOSED, 2, 3 M facing LOD; Fwd, Side, Close; Fwd, Side, Close; (Slight travel here)**
 13-16 **SIDECAr Cross, Side, Close to BANJO; Cross, Side, Close to SEMI-CLOSED; (Twirl) Fwd, 2, 3; Thru, Side, Close to BUTTERFLY;**
SEQUENCE: A — B — A — B plus Twirl and Ack.

MY LITTLE CORNER OF THE WORLD — Belco 271

Choreographers: Norb and Rose Trautman
Comment: An active two-step with nice melodic music. One band of the record has cues.

INTRODUCTION

1-4 **M face WALL in BUTTERFLY Wait; Wait; Side, Close, Apart, —; Side, Close, Together, —;**
 PART A
 1-4 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Fwd, Close, Bk, —; Turn In, 2 face RLOD in LEFT-OPEN, Fwd, —;**
 5-8 **Bk Up Two-Step; Bk Up Two-Step; Bk, Close, Fwd, —; Side, Close, Thru to face WALL in CLOSED, —;**
 9-12 **Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Bk, —; Side, —, Thru to BUTTERFLY, —;**
 13-16 **Face to Face Two-Step; Bk to Bk Two-Step end in OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd to face WALL in CLOSED, —;**
 PART B
 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, XIF to SIDECAr, —; Side, Close, XIF to BANJO, —;**
 5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED, —; Turn Two-Step; Turn Two-Step;**
 9-12 Repeat action meas 9-12 Part A:
 13-16 **Side, Behind, Side, Front; Pivot, —, 2 M face WALL, —; Turn Two-Step; Turn Two-Step;**
SEQUENCE: A — B — A — B plus Ending.
 Ending:
 1-2 **(Twirl) Walk, —, 2, —; Step Apart, —; Change hands Point, —.**



MY ONLY SUNSHINE – Grend 14240

Choreographers: Ed and Jo Freeman

Comment: A fun two-step with real peppy music

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to SEMI-CLOSED facing LOD, —; Touch, —;

PART A

1-4 Walk Fwd, —, 2, —; Fwd R Turn end to face RLOD in REVERSE SEMI-CLOSED, —, Point, —; Fwd, —, 2, —; Fwd L Turn end to face LOD in SEMI-CLOSED, —, Point, —;

5-8 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, —, Behind, —; Side, —, Thru to SEMI-CLOSED facing LOD, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end LOOSE-CLOSED M face WALL;

PART B

1-4 Heel, —, Toe, —; Side, Close, Side, —; Heel, —, Toe, —; Side, Close, Side to end in SEMI-CLOSED facing LOD, —;

5-8 Fwd Two-Step; Fwd Two-Step; Roll L Face LOD, —, 2, —; 3, —, 4 to LOOSE-CLOSED M face WALL;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice except last time meas 16 Step Bk, Turn M face WALL in OPEN-FACING, Point Twd partner, —.

NEAPOLITAN WALTZ – Grend 14003 ★

Choreographers: Cleo and Pauline Harden

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to OPEN face LOD, Touch, —;

PART A

1-4 Fwd Waltz (Lady Rolls); Step, Touch, —; Step, Swing, —; (Canter) Turn, —; Close face RLOD in LEFT-OPEN;

5-8 Repeat action meas 1-4 except to end in CLOSED M face Wall:

PART B

9-12 Balance Back, —, —; Waltz Turn R; Waltz Turn R M face LOD; Twirl to face both hands joined;

13-16 Step, Swing across, —; Step, Swing across, —; Step, Swing across, —; Twirl L, 2, 3 to BUTTERFLY BANJO;

PART C

17-20 Bwd Twinkle to SIDECAR; Twinkle to BANJO; Twinkle to SIDECAR, Back, Touch, —;

21-24 Fwd Twinkle to BANJO; Twinkle to SIDECAR; Twinkle to BANJO; Fwd to CLOSED, Touch, —;

PART D

25-28 Balance Back, —, —; Fwd, Step, Step; Balance Back, —, —; Fwd, Step, Step;

29-32 Waltz L; Waltz L to OPEN; Balance Apart, —, —; Together to OPEN, —, —;

SEQUENCE: Dance goes thru three times. Last time W twirls on meas 31 and Acknowledge.

Together, Touch, —;

PART A

1-4 Waltz Away, 2, 3; Turn In, 2, 3 end facing RLOD; Bwd Waltz, 2, 3; Back, 2, 1/4 R Turn M face WALL in BUTTERFLY;

5-8 (Under, 2, 3) In Place, 2, 3 LEFT-OPEN; Fwd Waltz, 2, 3; (Under, 2, 3) In Place, 2, 3 to OPEN; Fwd Waltz, 2, 3;

9-12 Repeat action meas 1-4 Part A except to end in SEMI-CLOSED;

13-16 Step, Swing, —; Fwd Waltz, 2, 3; Step, Swing, —; Pickup to CLOSED, 2, 3;

PART B

1-4 Balance Fwd, —, —; Balance Bwd, —, —; (L) Waltz Turn face COH; (L) Waltz Turn end M face RLOD;

5-8 Balance Fwd, —, —; Balance Bwd, —, —; (L) Waltz Turn face WALL; (L) Waltz Turn end M face LOD;

9-12 Fwd, Side, Close; Back, Side, Close; Twinkle Out, 2, 3; Cross, Touch, —;

13-16 Dip Bwd, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end in OPEN facing LOD;

SEQUENCE: Dance goes thru three times as music retards Acknowledge.

DANCE

1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Fwd, —; Side Close, Thru to SEMI-CLOSED, —;

5-8 Repeat action meas 1-4:

9-12 Fwd, Close, Back, —; Rock Bk, —, Recov, —; Fwd, Close, Bk, —; Rock Bk, —, Recov with Lead hands joined M face WALL, —;

13-16 Side, —, Behind, —; Side, —, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED;

17-20 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Rock Bk, —, Recov, —;

21-24 Repeat action meas 17-20:

25-28 Walk, —, 2, —; 3, —, Pickup to CLOSED, —; Side, Close, Cross to SIDECAR, —; Walk Out, —, 2, —;

29-32 Side, Close, Cross to BANJO, —; Walk, —, 2, —; Fwd, Close, Back, —; Back, Close, Fwd to SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Close, Side, Touch; Side, Close, Chug, —.

OLD FASHIONED – Belco 267

Choreographers: Peter and Eva Blyth

Comment: An active two-step. The music has a Nashville flavor to it.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to face LOD in SEMI-CLOSED, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, XIF end in BANJO M face LOD, —;

5-8 (Fishtail) Cross, Side, Fwd, Lock; Walk, —, 2 end in CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in OPEN:

PART B

17-20 Side, Close, Fwd, —; Fwd Two-Step; Fwd, Close, Back, —; Bwd Two-Step;

21-24 Back, Close, Fwd, —; Fwd Two-Step end M face WALL in LOOSE-CLOSED; Side, Behind, Side, Front; Pivot, —, 2 to OPEN, —;

25-28 Repeat action meas 17-20 Part B:

29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED:

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-4 LOOSE CLOSED Side, Behind, Side, Front; Side, Behind, Side, Front; Side, —, Draw, Close; Side, —, Draw, Close;

5-6 Dip Bk, —, Twist, —; Apart to OPEN, —, Point, Ack.

OLD TYMES – Grend 14220

Choreographers: Ernie and Marg Whittle

Comment: An interesting two-step with very good music.

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Side, Touch, Side, Touch; Dip Back, —, Recov, —;

PART A

1-4 Fwd, —, 1/4 R Turn M face WALL, —; Side, Behind, 1/2 L Turn, —; Side, Behind, 1/2 R Turn, —; Pivot, —, 2 M face WALL, —;

5-8 Lunge Side, —, Recov to LEFT-OPEN facing RLOD, —; Fwd Two-Step; Lunge Side, —, Recov to face LOD in SEMI-CLOSED, —; Fwd Two-Step;

9-12 Fwd, Close, Back, —; Back, Close, Fwd to end M face WALL in LOOSE-CLOSED, —; Side, Behind, Side, Front; Side, Close, Cross to LEFT-OPEN facing RLOD, —;

13-16 Fwd, Close, Back, —; Back, Close, Fwd to end in BUTTERFLY M face WALL, —; Side, Behind, Side, Front; Side, Close, Cross ending in BUTTERFLY M facing WALL, —;

PART B

1-4 Toe, Heel, Cross, —; Toe, Heel, Cross, —; Side, Close, Side, Close; Side, Draw, Close, —;

5-8 Repeat action meas 1-4 Part B except to end in CLOSED:

9-12 Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Manuv to face RLOD, —; Pivot, —, 2 M face WALL, —;

13-16 Turn Two-Step; Turn Two-Step end facing LOD in SEMI-CLOSED; (Twirl) Walk Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-3 Side, Touch, Side, Touch; Dip Back, —, Recov, —; Apart, —, Point, —.

OLD FASHIONED LOVE – Hi-Hat 950

Choreographers: Jess and May Sasseen

Comment: An easy two-step. The music gives one the inducement to dance.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to SEMI-CLOSED, —, Touch, —;

ONE MORE TIME – Hi-Hat 952

Choreographers: Don and Pete Hickman

Comment: A two-step routine to jive music that should be fun to dance.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —,

NO TWIRL WALTZ – MacGregor 5038

Choreographer: Dorothea House

Comment: An active yet not difficult waltz. The music is adequate.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, Touch, —;

- Point, —; Together to BUTTERFLY WALL, —, Touch, —;**
PART A
- 1-4 **Side, Behind, Side, Front; (Solo Roll) Turn, Close, Back to face RLOD, —; Hitch Back, Close, Fwd, —; Fwd Two-Step;**
- 5-8 **Hitch Fwd, Close, Back, —; Back, Side, Thru to LOOSE CLOSED facing WALL, —; Side, Behind, Side, Behind; SEMI-CLOSED Walk, —, 2 to BUTTERFLY, —;**
- 9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:
PART B
- 17-20 **Side, Behind, Side, Touch; Wrap, 2, 3, —; Unwrap, 2, 3, —; Change Sides 2, 3, Touch to BUTTERFLY facing COH;**
- 21-24 Repeat action meas 17-20 Part B in RLOD end facing WALL in BUTTERFLY:
PART C
- 25-28 **Side, Close, Side, —; Rock Thru (Open), —, Recov BUTTERFLY, —; Side, Close, Side, —; Rock Thru (L Open), —, Recov BUTTERFLY, —;**
- 29-32 **Side, Close, Fwd, —; Side, Close, Thru to OPEN LOD, —; Circle Away, —, 2, —; Together to BUTTERFLY, —, 2, —;**
SEQUENCE: Dance goes thru twice
ENDING:
- 1-4 **Side, Touch, Side, Touch; Twirl, 2, 3, Touch; Rev Twirl, 2, 3, Touch; Apart, —, Point, —;**
- OUR BLUE HEAVEN — Grenn 14229**
Choreographers: John and Shari Helms
Comment: This waltz is not for the novice dancer. The music is the lovely "Desert Song" done with the big band sound.
- INTRODUCTION
- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face WALL, Touch, —;**
PART A
- 1-4 **(Whisk) Fwd, Side, Hook to SEMI-CLOSED facing LOD; (Wing) Thru, Draw, Touch to SIDECAR M face DIAGONAL LOD & COH; (Open Telemark) Fwd, Turn, Fwd, to SEMI-CLOSED face DIAGONAL LOD & WALL; Cross, Side, Close end in LEFT-OPEN facing RLOD;**
- 5-8 **Cross, Side, Close end facing LOD in SEMI-CLOSED; Thru, Side, Behind end in LOOSE-CLOSED M face WALL; Side, Draw, Close; (Hover) Fwd, Side, Recov to SEMI-CLOSED;**
- 9-12 **Thru, Side/Close, Side to BANJO M face DIAGONAL LOD & WALL; Manuv, Side, Close end in CLOSED M face RLOD; (Spin Turn) Pivot, 2, Recov M face LOD; Back, Side, Close;**
PART B
- 13-16 **Fwd, Side, Close; R Turn, Side, Close M face WALL; (Twirl) Side, Behind, Side to SEMI-CLOSED; Pickup, 2, 3 to CLOSED M face LOD;**
- 1-4 **(L) Waltz Turn; (L) Waltz Turn end in SEMI-CLOSED facing LOD; (Back Whisk) Back, Side, Hook; Pickup, 2, 3 end in CLOSED M face LOD;**
- 5-8 **(Drag Hesitation) L Turn, Side, Draw to BANJO M face RLOD & COH; (Impetus) Back Turn, Close, Fwd to CLOSED M face LOD; (Drag Hesitation) R Turn, Side, Draw to SIDECAR M face RLOD & WALL; Back Turn, Side, Close end in SIDECAR M face LOD & WALL;**
- 9-12 **Cross, Side, Close end in BANJO; Cross, Side, Close end in SIDECAR; Rock Fwd, Recov, Fwd to BANJO; (Cross Pivot) Fwd Across, R Turn, Fwd end with M on Outside in REVERSE SEMI-CLOSED;**
- 13-16 **(Cross Over) Fwd, 2, 3 end in SEMI-CLOSED facing LOD; Thru, Side, Close end in CLOSED M face WALL; Twisty Vine, 2, 3 end in BANJO M face DIAGONAL LOD & WALL; Fwd, Side, Close to CLOSED M face WALL;**
SEQUENCE: A — B — A — B Step Apart and Point.
- 5-8 **Side, Behind, Side; Front, Side, Bk; Dip, —, —; Recov R Turn M face COH & LOD, Side, Close;**
- 9-12 Repeat action meas 1-4 except to travel RLOD:
- 13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:
PART B
- 17-20 **Fwd, Side, Behind; Recov, Side, Behind to face RLOD in REV SEMI-CLOSED; Recov, Side, Close to face WALL in CLOSED; Side, Touch, —;**
- 21-24 **1/4 L Turn, Side, Close; 1/4 L Turn, Side, Close; 1/4 L Turn, Side, Close; 1/4 L Turn, Side, Close;**
- 25-28 **Dip Bk, —, —; Recov/Manuv, 2, 3 M face RLOD; (Impetus) 1/2 R Pivot, 2 face LOD in SEMI-CLOSED, Fwd; Pickup to CLOSED, 2, 3;**
- 29-32 **Fwd Waltz, 2, 3; Fwd, Point Fwd, —; Bk, Point Bk, —; 1/4 R Turn face WALL, Side, Close;**
SEQUENCE: A — B — A — B plus Ending.
Ending:
1 **Apart, Point, —;**
- OUR LOVE SONG — Grenn 14220**
Choreographers: Dave and Shirley Fleck
Comment: An active two-step with excellent big band sound music.
- INTRODUCTION
- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M facing WALL, —, Touch, —;**
- 5-8 **(Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Side, Touch, Side, Touch; Dip Back, —, Recov, Touch;**
- PART A
- 1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;**
- 5-8 **Side, Close, Fwd, —; Side, Close, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end facing LOD in SEMI-CLOSED;**
- 9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in CLOSED M face WALL:
- 1-4 **Side, Close, Side, Close; Side, —, Reach Thru to CLOSED M still facing WALL, —; Side, Close, Fwd, —; Side, Close, Back, —;**
- 5-8 **(Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Side, Touch, Side, Touch; Dip Back, —, Recov, Touch;**
- 9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M facing WALL:
- PART C
- 1-4 **Face to face Two-Step; Back to back Two-Step end in OPEN facing LOD; Fwd, Close, Back, —; Back, Close, Fwd, —;**
- 5-8 **Blend to face partner Side, Behind, Side, Front; CLOSED Pivot, —, 2 end in SEMI-CLOSED facing LOD, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;**
- 9-12 Repeat action meas 1-4 Part C:
13-16 Repeat action meas 5-8 Part C:
SEQUENCE: A — B — C — A (meas 1-8) Step Apart, Point.
- PRETTY EYES — Hi-Hat 948**
Choreographers: John and Shari Helms
Comment: This waltz has eight measures repeated in each of the two parts. The music is adequate.
- INTRODUCTION
- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;**
PART A
- 1-4 **OPEN Fwd Waltz, 2, 3; Fwd, Side, Close to end in LEFT-OPEN facing RLOD; Fwd, Point, —; Fwd Waltz, 2, 3;**
- 5-8 **Fwd, Side, Close to OPEN facing LOD; Thru, Face WALL, Close; (Twirl) Side, Behind, Side; Thru, Side, Close in BUTTERFLY;**
- 9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:
PART B
- 1-4 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Thru face LOD in SEMI-CLOSED, Point, —;**
- 5-8 **Bwd Waltz, 2, 3; Step Bk, Point Fwd, —; Solo Roll, 2, 3 to face; SEMI-CLOSED Thru, Side to BUTTERFLY, Close;**
- 9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B:
SEQUENCE: A — B — A — B — plus Drift Apart, Point, Ack.
- PUPPY LOVE — Hi-Hat 954**
Choreographers: Tom and Lillian Bratt
Comment: A two-step with lots of action and the music has a nice light feel to it.
- INTRODUCTION
- 1-4 **OPEN face LOD Wait; Wait; Fwd, —, Hook, —; Slow swivel to face M WALL lead hands joined, —, —, —;**
PART A
- 1-4 **(R face under to face WALL) Side, Close, Fwd, —; (Continue turn to face COH) Side, Close, Back, —; (Under on arnd) Rock Bk, Recov, 1/4 L Turn, —; (On arnd to CLOSED) Rock Fwd, Recov, Bk face LOD, —; Side, Close, 1/4 L Turn, —; Side, Close,**

1/4 L Turn, —; Side, Close, 1/4 L Turn, —; Side, Close, 1/4 L Turn, —;
 9-12 Fwd, —, Fwd, —; L Turn, —, Side, Close; L Turn face WALL, —, Side, Close; Whisk;
 13-16 Thru twd LOD, —, Side/Close, Side to BANJO; Manuv M face RLOD in CLOSED, —, Side, Close; Pivot, —, 2, —; 3, —, 4 M face LOD, —;
 1-4 PART B
 1-4 Side, Close, Fwd, —; Side, Close, Cross to BANJO, —; (Twirl end face RLOD) Step, —, Hook, —; (Around) Unwind end in CLOSED M face RLOD;
 5-8 Repeat action meas 1-4 Part B starting RLOD and end M facing LOD;
 9-12 Fwd, —, Side, Close; Manuv M face RLOD, —, Side, Close; Impetus Turn End SEMI-CLOSED face LOD; Pickup to CLOSED, —, Side, Check BANJO M facing DIAGONAL LOD & COH;
 13-16 Fishtail; Fwd, —, R Turn M face WALL, —; Side, Behind, Side, Front; Pivot, —, 2 to SEMI-CLOSED, —;
 INTERLUDE
 1-2 Repeat action of meas 3-4 of Intro:
 SEQUENCE: A — B — Interlude — A — B plus Ending.
 Ending:
 1-2 Pivot, —, 2, —; Slide Apart, —, Point, —.

QUENTIN'S THEME — Grenn 14225

Choreographers: Ken Croft and Elena de Zordo
 Comment: A busy waltz with adequate music.
 INTRODUCTION
 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;
 5-8 (Twirl) Side, Behind, Side; Thru, Face WALL in BUTTERFLY, Close; Side, Draw, Close; Side, Draw, Close;
 1-4 PART A
 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; Roll, 2, 3 end facing LOD in OPEN; Fwd, Point, Fwd;
 5-8 Back Twinkle, 2, 3 to face RLOD in LEFT-OPEN; Fwd, Fwd, Rock Bk; Bwd Waltz, 2, 3; Back, Face WALL in BUTTERFLY, Close;
 9-12 Repeat action meas 1-4;
 13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED M facing WALL:
 PART B
 17-20 Twisty Vine, 2, 3; Cross, Side, Close to CLOSED; Dip Back, —, —; Manuv, 2, 3 M face RLOD;
 21-24 (R) Waltz Turn end M face COH; Side, Draw, Touch; (L) Waltz Turn face RLOD; (L) Waltz Turn face WALL in BUTTERFLY;
 25-28 (Twirl) Side, Behind, Side; Pickup to CLOSED, 2, 3 M face LOD; (L) Waltz Turn; (L) Waltz Turn end M face WALL;
 29-32 Fwd, Side, Close; Step Apart to BUTTERFLY, Touch, —; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1-5 (Twirl) Side, Behind, Side; Thru, Face WALL in BUTTERFLY, Close; Side, Draw, Close; Side, Draw, Close; Apart, Point, —.



RAZZLE DAZZLE — TNT 105

Choreographers: Les and Dort Fuhrman
 Comment: An active and fun to do two-step. Peppy dixieland music. Cues on one side of record.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M facing WALL, —, Touch, —;
- 5-8 Face to Face Two-Step; Bk to Bk Two-Step; (Twirl end in OPEN facing LOD) Walk Fwd LOD, —, 2, —; 3, —, 4, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Walk Fwd, —, 2, —; 3, —, 4, —;
- 5-8 Fwd, Close, Bk, —; Bk, Close, Fwd to BUTTERFLY M facing WALL, —; Side, —, Behind, —; Side, —, Front, —;
- 9-12 Side, Draw, Close, —; Side, Close, Side, —; Side, Draw, Close, —; Side, Close, Side to CLOSED, —;
- 13-16 Turn Two-Step; Turn Two-Step end in OPEN facing LOD; (Twirl) Walk Fwd, —, 2, —; 3, —, 4, —;

- 17-20 Repeat action meas 1-4 Part A:
- 21-24 Repeat action meas 5-8 Part A:
- 25-28 Repeat action meas 9-12 Part A:
- 29-32 Repeat action meas 13-16 except to end Part A in CLOSED M facing WALL:

PART B

- 1-4 Side, Close, Fwd, —; Rock Fwd, —, Recov to face RLOD in LEFT-OPEN, —; Fwd, —, 2, —; 3, —, 4, —;
- 5-8 Side, Close, Bk, —; Rock Bk, —, Recov to face LOD in OPEN, —; Fwd, —, 2, —; 3, —, 4, —;
- 9-12 Circle Away Two-Step; Away Two-Step; Walk Together, —, 2, —; 3, —, 4 to BUTTERFLY M facing WALL, —;
- 13-16 Side, —, Behind, —; Face to Face Two-Step; Side, —, Behind, —; Bk to Bk Two-Step end in CLOSED M facing WALL;
- 17-20 Repeat action meas 1-4 Part B:
- 21-24 Repeat action meas 5-8 Part B:
- 25-28 Repeat action meas 9-12 Part B:
- 29-32 Repeat action meas 13-16 Part B:
 SEQUENCE: Dance goes thru once plus Ending.

- Ending:
 1-10 Repeat action meas 1-10 Part A and Point.

Step end in TAMARA:

- 21-24 Across, 2, 3, —; Face, 2, 3, —; Across, 2, 3, —; Face in CLOSED M facing WALL, 2, 3, —;
 - 25-28 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Front, Pivot, —, 2, —;
 - 29-32 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Side, —, Front to SEMI-CLOSED, —;
- SEQUENCE: A — B — A — B thru meas 31 then Step Apart and Point.

REMINISCING WALTZ — Grenn 14223

Choreographers: Tom and Dottie Dean
 Comment: A smooth waltz routine to pleasant music.

INTRODUCTION

- 1-4 OPEN facing LOD Wait; Wait; Apart, Swing, —; (L face Wrap) In Place, Back, Close;
 PART A
- 1-4 Fwd Waltz, 2, 3; Fwd, Rise, Recov; Release M's R & W's L hands Back, Face partner, Close; Fwd to face RLOD and LEFT-OPEN, Rise, Recov;
- 5-8 L Roll, 2, 3 end facing LOD in OPEN; Thru, Side, Close; Thru, Side, Close; (L face Wrap) Fwd Waltz, 2, 3;
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-7 Part 8 and Pickup to CLOSED M facing LOD:
 PART B
- 1-4 1/4 L Turn M face COH, Side, Draw end in BANJO M face RLOD; Bk, Bk/Lock, Bk; Banjo Pivot, 2, 3 end facing LOD in SEMI-CLOSED; Turn, Back, Back end in SIDECAR M face LOD;
- 5-8 Fwd, Fwd/Lock, Fwd; Fwd, L Turn, Fwd end in BANJO M facing LOD; Fwd, Fwd/Lock, Fwd; Fwd Waltz, 2, 3 end in CLOSED;
- 9-12 (L) Waltz Turn; L Waltz Turn end M face WALL; Fwd, Side, Recov to face RLOD in LEFT-OPEN; Bk, Bk/Lock, Bk;
- 13-16 R face Roll, 2, 3 end in CLOSED M face WALL; Side, Draw, Close; Side, Behind, Side; (L face Wrap) Thru, Fwd, Close;
 SEQUENCE: Dance goes thru twice plus Ending.

- Ending:
 1-3 (Unwrap) Fwd Waltz, 2, 3 to OPEN: Fwd, 1/4 R Turn M face WALL in CLOSED, Close; Dip, Twist, —.

RED ROSES — Belco 269

Choreographers: Bud and Shirley Parrott

Comment: Busy and fun two-step. The music is the old and good tune Red Roses For A Blue Lady. One band has cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;
- 1-4 PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Bk, Close, Face in BUTTERFLY M facing WALL, —;
- 5-8 Toe, Heel, Cross, —; Toe, Heel, Cross, —; Apart, Close, Together, —; Change Sides, 2, 3 to face RLOD in SEMI-CLOSED, —;
- 9-12 Repeat action meas 1-4:

- 13-16 Toe, Heel, Cross, —; Toe, Heel, Cross, —; Apart, Close, Together, —; Spot Turn to CLOSED M face LOD; PART B

- 17-20 Side, Close, Cross to SIDECAR, —; Side, Close, Thru to SEMI-CLOSED, —; Circle Away Two-Step; Circle Together Two-

REUNION WALTZ — Dance Ranch 639

Choreographers: Herb and Erna Egender

Comment: A nice moving waltz with pleasant music. Cues on one side of record.

INTRODUCTION

- 1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point; Together to CLOSED M face LOD, —, Touch;
- 1-4 PART A

- 1-4 Fwd Waltz, 2, 3; Fwd Waltz, 2, 3; Drift Apart, 2, 3; (Twirl end facing LOD) Manuv, 2, 3 face RLOD;
- 5-8 Dip Bk, 2, 3; Recov, Fwd, Fwd; (L) Waltz Turn; (L) Waltz Turn face RLOD;

- 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED:
 PART B

- 1-4 Fwd Waltz, 2, 3; Pickup to SIDECAR, 2, 3; Twinkle, 2, 3 to BANJO; Step, Touch, —;
- 5-8 (Fwd, Flare, 2) Bwd Waltz, 2, Turn face WALL; Thru, Side, Close; (Twirl) Side, Behind, Side; Thru, Side, Close end

SEMI-CLOSED facing LOD:

9-12 Repeat action meas 1-4 Part B;
13-16 Repeat action meas 5-8 Part B except to end in CLOSED:

SEQUENCE: A — B — A — B except to end M face WALL.

Ending:

1-2 **Side, Draw, Close; Apart, Point, —.**

RHAPSODY — Grenn 14238

Choreographers: John and Shari Helms

Comment: An interesting two-step to very pleasant music.

INTRODUCTION

1-6 **OPEN-FACING Wait; Wait; Apart, Point, Together to CLOSED M facing WALL, Touch; Fwd, Close, Back, Close; Side, Back, Side, Front end in BANJO M face LOD; Fwd, Close, Back, Close; PART A**

1-4 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd to CLOSED M face WALL, —; Side, Back, Side, Front; Pivot, —, 2 end in BANJO M face LOD, —;**

5-8 Repeat action meas 1-4 Part A except to end in CLOSED M face LOD:

PART B

1-4 **Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Close, Back, —; (L Twirl) Back, R Turn face RLOD, Fwd end in CLOSED, —;**

5-8 Progressing RLOD repeat action meas 1-4 Part B end in CLOSED M face LOD:
PART C

1-4 **1/4 L Turn M face COH, —, Side, XIB end facing RLOD & WALL in SEMI-CLOSED; Rock Fwd, Recov to BANJO, 1/2 L Turn M face LOD & WALL, Fwd; Manuv to CLOSED M face RLOD, —, Side, Close; Pivot, 2, 3, 4 M face LOD & WALL;**

5-8 **Fwd, —, Side, Recov to SEMI-CLOSED; Dip Fwd, —, Recov, Close to CLOSED M face LOD; L Turn, —, Side, Close; L Turn, —, Side, Close to BANJO M facing LOD;**

SEQUENCE: A — B — C — A — B — plus Ending.

Ending:

1-4 **Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Side, Back, Side, Front; Pivot, —, 2 to SEMI-CLOSED M face LOD, —;**

5-8 **Lunge, —, Recov, —; Dip Back, —, Recov, —; Pivot, 2, 3, 4 end M facing WALL; Apart, Point, —, —.**

ROUNDELAY WALTZ — Grenn 14250

Choreographers: Bill and Evelyn Lantz

Comment: A smooth waltz with left face turning waltzes. Pleasant music.

INTRODUCTION

1-4 **BUTTERFLY M face LOD Wait; Wait; Side, Draw, Touch; Side, Draw, Touch; PART A**

1-4 **Apart, 1/4 R Turn face WALL in LEFT-OPEN, Point; XRIF, 1/2 L Turn face COH in OPEN, Point; XLIB, Side, Close end facing LOD in CLOSED; Point, Draw, Close;**

5-8 **(L) Waltz Turn; (L) Waltz Turn face WALL in BUTTERFLY; Turning to face LOD in OPEN Waltz Away, 2, 3; Change Sides, 2, 3 end facing RLOD in OPEN;**

9-12 **Bwd Waltz, 2, 3; Change Sides, 2, 3 end facing LOD in OPEN; Roll LOD, 2, 3; Balance Fwd, 2, 3 still facing LOD;**

13-16 **Bwd Twinkle, 2, 3; 4, 5, 6 end in CLOSED M face WALL; Bwd Whisk, 2, 3; Pickup to CLOSED, 2, 3 M face LOD; PART B**

1-4 **(L) Waltz Turn; (L) Waltz Turn end M face WALL; Hover, 2, 3; Cross Pivot, 2, 3 end SIDECAR M facing LOD;**

5-8 **Canter Fwd, 2, 3; 4, 5, 6; Twinkle, 2, 3 end in BANJO M face RLOD; Twinkle, 2, 3 end in CLOSED M face COH;**

9-12 **Spin Turn, 2, 3 M face COH; Back, Side, Close; Twisty Vine, 2, 3; Manuv, 2, 3 M face RLOD in BANJO;**

13-16 **(Impetus) Back, Close, Fwd end facing LOD in SEMI-CLOSED; Fwd, 1/4 R Turn M face WALL in CLOSED, Close; (Twirl) Side, Behind, Side; Thru, Side, Close to end in BUTTERFLY M face LOD;**

SEQUENCE: A — B — B — A. Last time thru meas 15 recov from whisk fan to face RLOD in REV-SEMI-CLOSED, Close Point.

SAN FRANCISCO MIXER — Grenn 14243

Choreographers: Jimmy and Vivian Holeman

Comment: A fun two-step mixer with adequate music.

INTRODUCTION

1-4 **OPEN M face WALL Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —; DANCE**

1-4 **Fwd Two-Step; Fwd Two-Step end CLOSED face WALL; Side, Close, Fwd, —; Side, Close, Back end in SEMI-CLOSED, —;**

5-8 Repeat action meas 1-4 except to end CLOSED M face WALL:

9-12 **(Twirl) Side, Close, Side, Touch; (Rev Twirl) Side, Close, Side, Touch; Back Away, 2, 3, Touch; Together, 2, 3, Touch BUTTERFLY;**

13-16 **Side, Close, Side, Touch; Side, Close, Side, Touch; Back Away, 2, 3, Touch; Together, 2, 3, Touch;**

SEQUENCE: Dance goes thru five times plus Ending.

Ending:

1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; Apart, —, Point, —. *Meas 11-12-15 and 16 are change of partners. After backaway from partner return to a new partner moving to the right. M progresses RLOD and W LOD.**

SALTY DOG RAG — Decca 27981 ★

Choreographers: Leland and Frankie Lee Lawson

1-4 **PROMENADE facing LOD on R foot Vine Side, Behind, Side, Hop; Side, Behind, Side, Hop; Step, Hop, Step, Hop; Step, Hop, Step, Hop;**

5-8 Repeat action meas 1-4:

9-12 **Change Sides (L hands joined), 2, 3, Hop; Roll Back L, 2, 3, Hop to R HAND STAR; Star Around 2, 3, Hop; Around, 2, 3, Hop join L Hands;**

13-16 Repeat action meas 9-12 end in PROMENADE face LOD:

SEQUENCE: Dance through to end of record (if you can last that long).

SHE BELONGS TO YOU — Grenn 14236

Choreographers: Louis and Mona Cremi

Comment: This waltz routine uses both left and right face turning waltzes. Nice music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together M face WALL in CLOSED, Touch, —; PART A**

1-4 **Fwd, Side, Recov to SEMI-CLOSED; Thru, Side, Behind; Roll LOD, 2, 3; Fwd Pickup to CLOSED M face LOD, 2, 3;**

5-8 **(L) Waltz Turn; (L) Waltz Turn M face WALL; Dip Bk, —, —; Manuv, Pivot, 2;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:
PART B

17-20 **Waltz Away, 2, 3; (L face Spin) R Turn, 2, 3 face COH in LEFT-OPEN; Cross, Side, Close; Cross, Side, Close face RLOD in CLOSED;**

21-24 **(R) Waltz Turn; (R) Waltz Turn end M face WALL; (Twirl) Side, Behind, Side; Thru, M face WALL in BUTTERFLY, Close;**

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24:

SEQUENCE: A - B - A - B plus Ending.

Ending:

1 **Apart, Point, —.**

SANDY'S WALTZ — Grenn 14248

Choreographer: Vernon Porter

Comment: Not a difficult waltz to nice music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —; PART A**

1-4 **Waltz Away, 2, 3; Fwd Waltz, 2, 3 end in SIDECAR W facing RLOD; Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 end in CLOSED M facing RLOD;**

5-8 **(R) Waltz Turn; (R) Waltz Turn end M face WALL; (Twirl) Side, Behind, Side; Thru, M face WALL in BUTTERFLY, Close;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:
PART B

17-20 **OPEN facing LOD Fwd, Point, —; (Spin) Manuv, 2, 3 face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn end M face WALL;**

21-24 **Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close; Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close facing WALL;**

SEQUENCE: A — B — B — A — B — B plus Ending.

1-2 **Dip Twist, —, —; —, —, —.**

SNOOPY — Hi-Hat 945

Choreographers: Merl and Delia Olds

Comment: An active and fun two-step with good novelty music.

INTRODUCTION

1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M face LOD, —, Touch, —;**

- PART A**
- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Turn end in SIDE-CAR M face RLOD, —; Rock Back, —, Recov, —;
- 5-8 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL: Side, Close, Turn to BANJO M face LOD, —; Rock Back, —, Recov to CLOSED M face WALL, —;
- 9-12 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Back, —; Rock Back, —, Recov, —;
- 13-16 Turn Two-Step; Turn Two-Step face LOD; (Twirl) Fwd, —, 2 SEMI-CLOSED, —; 3, —, 4, —;
- PART B**
- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd to CLOSED M face WALL, —;
- 5-8 Side, Close, Side, Close; Side, —, Behind, —; Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED facing LOD, —;
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B except to end in CLOSED M face WALL:
- INTERLUDE
- 1-4 Side, Close, Side, Touch; Side, Close, Side, Touch; Apart, Close, Together, —; Side, Close, Thru to BANJO M face LOD, —;
- SEQUENCE: A — B — Interlude — A — B plus Ending.
- Ending:
- 1-4 Side, Close, Side, Touch; Side, Close, Side, Touch; Side, Close, Side, Close; Apart, —, Point, —.

- SOPHIA'S SAMBA — Grenn 14231**
- Choreographers:** Dave and Mary Simmons
- Comment:** A new routine to the old tune, "Sophia."
- INTRODUCTION
- 1-2 BUTTERFLY M face WALL Wait; Fwd, Tap, Back, Tap to CLOSED; PART A
- 1-4 1/4 L Turn/Step, Step, 1/4 L Turn/Step, Step; 1/4 L Turn/Step, Step, 1/4 L Turn/Step, Step M is again facing WALL; Side/Step, Step, Side/Step, Step; Side/Step, Step, Side/Step, Step end in SEMI-CLOSED;
- 5-8 Fwd/Step, Step, Fwd/Step, Step; Fwd/Step, Step, Fwd/Step, Step; Step Apart, In Place, XIF, —; Bk Cut, Bk Cut, Bk Cut, Back;
- INTERLUDE
- 9-10 Fwd, Kick, 1/4 R Turn M face WALL in BUTTERFLY, Touch; Fwd, Tap, Back, Tap;
- PART B**
- 1-4 Change Sides/2, 3, Fwd/Step, Step; Change Sides/2, 3, Fwd/Step, Step to OPEN; Away, Step/Step, Together, Step/Step; Away, Step/Step, Pickup to CLOSED M face LOD, Step/Step;
- 5-8 Curve In/Step, Step, Curve Out/Step, Step; Curve In/Step, Step, Curve Out/Step, Step; Circle Away/Step, Step, On Arnd/Step, Step; Together/Step, Step to face LOD in SEMI-CLOSED, Fwd/Step, Step;
- SEQUENCE: A — Interlude — B — Interlude — A Interlude — B-Interlude — B plus Ending.
- Ending:
- 1-4 Fwd, Side/Close, Side/Close, Side/Close; Back, Side/Close, Side/Close, Side/Close; BUTTERFLY Fwd, Tap, Back, Tap; Apart, —, Point, —.

SPRINGTIME IN THE ROCKIES — Belco 269

- Choreographers:** Ken Croft and Elena de Zordo
- Comment:** An easy waltz to pleasant music. Has a band with cues also.
- INTRODUCTION
- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;
- DANCE
- 1-4 Fwd, Side, Close; Fwd, Side, Close; (L) Waltz Turn; (L) Waltz Turn end M face WALL in LOOSE-CLOSED;
- 5-8 Side, Behind, Side to end in SEMI-CLOSED facing LOD; Pickup to CLOSED, Fwd, Close; Fwd, Point, —; Bk, Touch, —;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8:
- 17-20 Fwd Waltz, 2, 3; Manuv, 2, 3 end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing WALL;
- 21-24 (Twirl) Side, Behind, Side; Pickup to CLOSED M face LOD, Fwd, Close; Dip Bk, —, —; Recov, Touch, —;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24:
- SEQUENCE: Dance goes thru twice and Ack.

- Side, Close face LOD; (Twirl) Walk Fwd, 2, 3, 4 end SEMI-CLOSED; Rock Fwd, Recov, Rock Bk, Recov;
- PART B**

- 1-4 Walk Fwd, 2, 3, Swing; Back Up, 2, Turn In, 2 end facing RLOD in REVERSE OPEN; Walk Fwd, 2, 3, Swing; Back Up, 2, Turn In, 2 to BUTTERFLY M face WALL;
- 5-8 Step Side, Touch, Step Side, Touch; Change Sides, 2, 3, 4 end BUTTERFLY M face COH; Side, Touch, Side, Touch; Change Sides, 2, 3, 4 end in SEMI-CLOSED;
- SEQUENCE: A — A — B — A — B — A plus . Ending.
- Ending:
- 1 (Twirl) Walk Fwd, 2, Apart, Point.

SUNNY CHA — Grenn 14235

- Choreographers:** Irv and Betty Easterday
- Comment:** An interesting cha cha routine to very good music.

- INTRODUCTION
- 1-4 BUTTERFLY M face WALL Drum Roll Wait; Wait; Rock Fwd to SIDECAR, Recov, Side/Close, Side; Rock Fwd to BANJO, Recov, Side/Close, Side to BUTTERFLY;
- PART A**
- 1-4 Rock Fwd, Recov, Bk/Close, Bk; (R Full Turn) Rock Bk, Recov, Side/Close, Side end in BUTTERFLY; XIB, Recov, Side/Close, Fwd; (Swivel Walk) Fwd, Face, Fwd/Close, Fwd; (Swivel Walk) Face, Fwd, Side/Close, Fwd; Fwd, R Turn to LEFT-OPEN face RLOD, Bk/Close, Back; Face, Recov, Thru, Recov; Face, Recov, R Turn face LOD, Recov face LOD (W transition to SKATERS);
- 5-8 Same Footwork Fwd, Fwd, Side/Close, Side; Bk, Bk, Side/Close, Side; Fwd, Fwd, Fwd/Close, Fwd/Lift; Fwd/Lift; R Turn face RLOD in LEFT-SKATERS/ Lift, Bk/Close, Bk;
- 9-12 Rock Bk, Recov, Fwd/Close, Fwd; L Turn face LOD in SKATERS, Recov, Side/Lock, Side; Side/Lock, Side, Side/Lock, Side; (W transition) Rock Fwd, Recov, 1/4 R Turn face WALL, 2 in CLOSED;
- PART B**
- 17-20 Opposite footwork Rock Fwd, Recov, R Turn/Close, Turn M facing DIAGONAL RLOD & COH; (W wheel Fwd tight circle) XIB, Side, XIB/Side, Close turn to SEMI-CLOSED; Turn 1/2 R face LOD, Fwd, Fwd/Close, Fwd to LEFT-OPEN M on outside; L Turn M face COH in BUTTERFLY, XIB, Side/Close, Side;
- 21-24 Heel, Toe, Side/Close, Fwd; Thru to RLOD, 1/2 R Turn to LEFT-OPEN face LOD, Point Side, —; Fwd/Close, Fwd, Swivel Walk Fwd, 2; Fwd Check, Recov, Flick Back, Fwd;
- 25-28 Point, Thru to BUTTERFLY M face COH, Side/Close, Side; XIF/Recov, Side/Recov, XIF/Recov, Side; XIF/Recov, Side/Recov, XIF/Recov, Side; XIF/Recov, Side/Recov, XIF/Recov;
- 29-32 Toe, Flare, Behind/Side, Thru; Toe, Flare, Behind/Side, Thru; Change Sides end face WALL in OPEN, Bk, —, —; Draw Close/Flick, R Turn, Turn/2, 3 M face WALL in BUTTERFLY;

STEPPIN' EASY — Belco 268

- Choreographers:** Irv and Betty Easterday
- Comment:** Easy and fun routine. Interesting music. There is one band with cues.
- INTRODUCTION
- 1-2 DIAGONAL OPEN-FACING Wait three counts Apart, Point, Together to SEMI-CLOSED, Touch;
- PART A**
- 1-4 Walk Fwd, 2, 3, 4; Rock Fwd, Recov, Bk, Recov; Walk, 2, 3, 4; Rock Fwd, Recov, Bk, Recov end in CLOSED M face WALL;
- 5-8 Side, Close, Side, Close; Side, Close,

SEQUENCE: A - B - A - B plus Ending.

Ending:

- 1-2 Rock Fwd to SIDECAR, Recov, Side/Close, Side; Rock Fwd to BANJO, Recov, Side/Close, Side; Rock Diagonally Fwd to BUTTERFLY SIDE-CAR.

SWEET SARAH — Grend 14253

Choreographer: Vernon Porter

Comment: An easy level two-step with good music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to SEMI-CLOSED, —; Touch, —;
PART A
1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; (Side, Close, Cross to BANJO) Bk, Close, Fwd to BANJO facing LOD, —;
5-8 Fwd, Lock, Fwd, Lock; Walk, —, 2 M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED face LOD;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M face WALL:
PART B
17-20 Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —;
21-24 Rock Apart, —, Recov, —; Change Sides, 2, 3 M face COH, —; Side, —, Behind, —; Side, Close, Side, —;
25-28 Repeat action meas 21-24 except to end M facing WALL in BUTTERFLY;
29-32 Circle Away, —, 2, —; Fwd Two-Step; Together, —, 2, —; Fwd Two-Step to SEMI-CLOSED;
SEQUENCE: A — B — A — B plus Quick Apart/Point.

SWING ON TOP — MacGregor 5037

Choreographers: Art and Evelyn Johnson

Comment: Not a difficult two-step and good jivey music.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —; Point, —; Together to CLOSED M face WALL, —; Touch, —;
PART A
1-4 Side, Close, Side, Touch; Side, Close, Side, Touch; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;
5-8 CLOSED Turn Two-Step; Turn Two-Step end facing LOD in OPEN; (Twirl slow two meas end CLOSED) Walk Fwd, —, 2, —; 3, —, 4 to CLOSED face WALL, —;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8:
PART B
1-4 Side, Step, Step, —; Side, Close, Back, —; Side, Step, Step, —; Side, Close, Fwd, —;
5-8 Side, —, Back, —; Side, —, Front, —; Turn Two-Step; Turn Two-Step end M facing WALL:
PART C
1-4 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Back, —; Side, Close, Fwd, —;
5-8 Side, Front, Side, Front; Side, —, Thru, —; Turn Two-Step; Turn Two-Step;

- 9-12 Repeat action meas 1-4 Part C:
13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:
PART D
1-4 Fwd Two-Step; Fwd Two-Step; Cut, 2, 3, 4; Fwd, Close, Back, —;
5-8 Back, Close, Fwd, —; Walk, —, 2, —; Turn Two-Step; Turn Two-Step;
9-12 Repeat action meas 1-4 Part D:
13-16 Repeat action meas 5-8 Part D:
SEQUENCE: A — B — A (8 meas) — C — D — B — C (8 meas) — A (8 meas) Twirl and Ack.

TANGO DE LA LUNA—Hi-Hat 941

Choreographers: Bea Adams and Lloyd Johnson

Comment: This tango is for the experienced dancer and the music has the big band sound.

INTRODUCTION

- 1-6 OPEN Wait; Pickup to BUTTERFLY M facing LOD; (Twirl) Side, Behind, Side, Touch; (Reverse Twirl end in CLOSED) Side, Behind, Side, Touch; Corte, —, Recov, —; Fwd, Side, Draw, —;
PART A
1-4 Fwd, —, Manuv M face RLOD, —, Pivot, 2, 3, 4 M face LOD; Corte, —, Recov, —; Fwd, Side, Draw to SEMI-CLOSED, —;
5-8 Fwd, —, Manuv M face WALL, —; Pivot, 2 M face LOD, Side Corte/Point, —; Behind, Side, Thru, —; Fwd, Side, Draw to CLOSED M face RLOD, —;
9-12 Blend to SEMI-CLOSED facing WALL repeat meas 5-8 end in CLOSED M face LOD:
13-16 Repeat action measure 1-4:
PART B
17-20 Blend to SEMI-CLOSED Fwd, —, 2, —; 1/4 L Turn, 1/4 L Turn, Back to BANJO M face RLOD, —; Diagonal Back, Side, Behind, (Twirl) —; Lunge Fwd, —, Recov to CLOSED M face WALL, —;
21-24 Repeat action meas 17-20:
PART C
25-30 SEMI-CLOSED Fwd, —, 2, —; Fwd, Close, (Turn to CLOSED) Back, Back; Corte, —, Recov M face WALL, —; (Twirl) Side, Behind, Side, Manuv M face RLOD in CLOSED; Corte, —, Recov, —; L Turn, Side, Draw end M face LOD, —;

INTERLUDE

- 1-2 Repeat action meas 3-4 Part A:
SEQUENCE: A — B — C — A — B — C — Interlude plus Ending.
Ending:
1-4 SEMI-CLOSED Fwd, —, Manuv M face WALL in CLOSED, —; 3/4 R Pivot, 2, 3, 4 M face LOD; Corte, —, Recov, —; Apart/Point, —, —.

TANGO ESCONDIDO — Grend 14248

Choreographers: LeRoy and Anita Stark

Comment: The choreographers feel this is a basic tango for the new tango dancer. Very good music.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Corte, —, Twist, —; Recov, —; Touch, —;
PART A
1-4 Walk Fwd, —, 2, —; Fwd, Side, Draw, —; Corte, —, Recov, —; Fwd, Side, Draw, —;
5-8 Continual L Turns Gaucho Rock, 2, 3, 4; 5, 6, 7, 8 M face WALL; SEMI-CLOSED face LOD Pickup, —, 2 to CLOSED, —; Fwd, Side, Draw, —;
PART B
1-4 SEMI-CLOSED Fwd, —, 2, —; Cut, Bk, Cut, Bk; Cut/Flick, —, Thru/Pickup

to CLOSED, —; Fwd, Side, Draw, —;

- 5-8 Continual L Turns Gaucho Rock, 2, 3, 4 M face COH; Side, —, Thru/Pickup to face RLOD in CLOSED, —; Fwd, Side, Draw, —; Continual L Turns Gaucho Rock, 2, 3, 4 end M face WALL; Side, —, Thru face LOD in SEMI-CLOSED Pickup to CLOSED M face LOD, —; Fwd, Side, Draw, —; Side, Tap, Side, Close to face COH in SEMI-CLOSED; Rock Thru, Recov, Rock Fwd, —;
13-16 Blend to CLOSED Side, Tap, Side, Draw to BANJO, Touch; (Fwd, Fan to SEMI-CLOSED face LOD, Touch, Flick/Rise) Back, Draw, —, —; Fwd, —, 2, —; Run, 2, —; Pickup to CLOSED M facing LOD, —;

SEQUENCE: A — A — B — A — B — A except last time thru end meas 5 in SEMI-CLOSED, Run Fwd, 2, Lunge Fwd, —.

TANGO GITANO — Grend 14242

Choreographers: Art and Ruth Youwer

Comment: You will have to work on this routine. Excellent tango music.

INTRODUCTION

- 1-4 Wait; Wait; Advanced Corte, —, Thru, —; Fwd, Side, Draw, —;
PART A
1-4 Fwd, —, 2, —; Rock Recov, Back, Brush (W flare L to SEMI); Turn LOD, —, Side, Close (W cont. flare) to VARS LOD; Lunge Side, —; Recov to LEFT VARS M slightly behind W diag LOD WALL, —;
5-8 Cross, Flare, Cross, Flare; Cross, Side, Cross, Flare; Cross, —, Lunge, —; Recov (W recov to CLOSED, —; Close), —, Touch, —;
9-12 Fwd, —, Turn WALL, —; Side, Behind, Flare, —; Behind, Side, Thru, —; (Flare) Thru, Side, Hook (W hook and start CW flare with R), —;
13-16 Hold (W Behind, Side, Fwd) LOOSE CLOSED; Hold, —, (W flare 1/2 prepare for quick LF Twirl) Manuv (W Twirl LF L, R, L), CLOSED COH; Corte, —, Recov, —; Turn, Side, Draw (W fwd twd WALL turn 3/4 RF R, L, close to face LOD SKATERS), —;
PART B
17-20 Side/Close, Point, —, —; —/Flick, Point, —, —; Rock, Recov CLOSED LOD, Touch (W Rock COH Recov Turn RF to Closed, Close), Touch, —; Fwd, Side, Draw, —;
21-24 Fwd, —, Turn WALL, —; Fallaway Side/Back LOD WALL, Back, Back SEMI-CLOSED RLOD, —; Slip 2, 3, BANJO —; Step, —, In Place (W back R, in place turn RF, L, R), —;
25-32 Repeat action meas 17-24 end CLOSED LOD:
PART C
33-36 Rock, Recov, Turn, —; In Place Turn, 2, 3 (W Twirl LF twd RLOD) CLOSED RLOD, —; Repeat meas 33; Repeat meas 34 to CLOSED LOD;
37-40 Fwd, —, Turn WALL, —; Pivot, 2, Check, Recov; Corte, —, Recov, —; Fwd, Side, Draw, —;
41-48 Repeat action meas 33-40:
SEQUENCE: Dance thru once then repeat Part A
ENDING: Last time thru Part A make a 3/8 turn to LOD WALL Corte Side L, —, Gentle LF Twist LOD, —; (Both Tango Draw to end Part A last time)

TEARS AND ROSES — Hi-Hat 949

Choreographers: Wayne and Norma Wylie
Comment: An interesting and busy two-step and the music has the big band sound.

INTRODUCTION

- 1-4 SEMI-CLOSED Wait; Wait; Fwd, Close, Back, —; Back, Close, Fwd, —; DANCE
- 1-4 Walk, —, 2 end in CLOSED M facing LOD, —; Side, Behind, Side, Thru; Rock Swd, Rock Swd, Step Swd to SEMI-CLOSED face LOD, —; Fwd Two-Step end in CLOSED M face WALL;
- 5-8 Rock Swd, Rock Swd, Step Swd to SEMI-CLOSED face LOD, —; Thru, —, Side, Close end in LEFT-OPEN facing RLOD; Thru, —, Side, Close to face LOD in SEMI-CLOSED; Pickup to CLOSED, —, Fwd, Close;
- 9-12 1/2 L Turn, —, Side, Close; L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close; (Rev. Twirl) Side, Close, Side, Close;
- 13-16 1/4 L Turn M face RLOD, —, Side, Close; 1/4 L Turn M face WALL, —, Side, Close; (Rev. Twirl) Side, Close, Side, Close; 1/4 L Turn M face LOD, —, Side, Close;
- 17-20 SIDECAR M face LOD Fwd, —, Side, Close to BANJO M DIAGONAL COH & LOD; Fwd, —, Side, Close to SIDECAR M face LOD & WALL; Rock, Recov, Side to TAMARA, —; Wheel, 2, 3, —; Wheel, 2, 3, —; Unwind, 2, 3 end in CLOSED M face WALL, —; Side, Behind, Side, Front; Pivot, —, 2 end M facing LOD, —;
- 21-24 Side, Close, Cross end in SIDECAR, —; Side, Close, Cross BANJO, —; Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;
- 25-28 Turn Two-Step; Turn Two-Step; Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Fwd, Close, Back, Close;
- 29-32 SEQUENCE: Dance goes thru twice plus Ending.
- 1-2 (Twirl) Fwd, —, 2 end in BUTTERFLY M face WALL, —; Side, Close, Apart, Point.

TICO TICO CHA CHA — Grenn 14247

Choreographer: Vernon Porter

Comment: A busy cha cha with some identical footwork. Tune is the old and familiar "Tico Tico."

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Fwd, 2, Fwd/2, 3; (Twirl End BANJO facing RLOD) Fwd, 2, FWD/2, 3; PART A
- 1-4 Rock Fwd, Recov, Bk/2, 3; Rock Bk, Recov to SEMI-CLOSED face COH, Fwd/2, 3; (Fwd & Arnd end in BANJO face LOD & COH) Fwd, Hook, 2, 3; Rock Fwd, Recov, Bk/2, 3;
- 5-8 Rock Bk, Recov, Fwd/2, 3 end in CLOSED M face WALL; Rock Side, Recov to face LOD in SEMI-CLOSED, Fwd/2, 3; Roll LOD, 2, 3, 4 facing LOD; Rock Fwd, Recov, Rock Bk, Recov to BANJO M facing LOD;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except W make transition for identical footwork and end in SKIRT SKATERS: PART B
- 17-20 Fwd, 2, L Turn/2, 3 face COH; Bk, 2, L Turn/2, 3 face RLOD; Fwd, 2, L Turn/2, 3 face WALL; (Transition to

TRY TO REMEMBER — Hi-Hat 945

Choreographers: Ray and Elizabeth Smith
Comment: The music has the big band sound but it is a bit fast for International waltz figures.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart Point, —; Together to CLOSED M face WALL, Touch, —; PART A
- 1-4 Fwd, Side, Hook to SEMI-CLOSED face LOD; Pickup to CLOSED, 2, 3; (L) Waltz Turn; (L) Waltz Turn M facing LOD;
- 5-8 Open Telemark, 2, 3 to SEMI-CLOSED face WALL; Fwd, Rise, Recov; (Slip Pivot) Back, Turn, Fwd end in BANJO M facing LOD; Fwd, 1/4 R Turn face WALL in CLOSED, Close;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B

- 1-4 Waltz Away, 2, 3; Spin Manuv, 2, 3 end in BANJO M face RLOD; Back, Back/Lock, Back; Heel Pivot, 2, 3 end in SEMI-CLOSED facing LOD;
- 5-8 Thru, Side/Close, Turn end in BANJO M face LOD; Rock Fwd, Recov, Back to SEMI-CLOSED face LOD; Fwd Waltz, 2, 3; Waltz Manuv, 2, 3 end CLOSED M face RLOD;
- 9-12 1/2 L Pivot M face LOD, Rise, Recov; Back, Side, Close; (L) Waltz Turn M face RLOD; Bwd Waltz, 2, 3;
- 13-16 (R) Waltz Turn; (R) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Thru, Side, Close; SEQUENCE: Dance goes thru twice. Second time thru complete meas 16 and drift apart.

TOGETHER — Hi-Hat 950

Choreographers: Emmett and Monette Courtney

Comment: An active waltz not for the novice dancer. A big band sound for the once popular tune "Together."

INTRODUCTION

- 1-4 CLOSED M face LOD Wait 2 pickup notes Wait; Wait; Dip, Twist, —; (Rev Twirl) Fwd, Fwd, Close; DANCE
- 1-4 Fwd, Side, Draw/Close; 1/4 R Turn M face WALL, Side, Draw/Close; Spin Turn, 2, 3; Back (Chassee), 1/4 L Turn/Close, Side;
- 5-8 Blend to BANJO RLOD Fwd, Fwd, Check; Bk, Bk/Lk, Bk; Impetus Turn end in SEMI-CLOSED; Wing to SIDECAR M face LOD;
- 9-12 Prog Twinkle, 2, 3 to BANJO; Prog Twinkle, 2, 3 to SIDECAR; (Twirl) Fwd, Turn M face RLOD, Fwd to SEMI-CLOSED; Fwd (Chassee), 2/ and, 3;
- 13-16 Hover Fallaway, 2, 3; Slip Pivot, 2, 3 to BANJO M face LOD; Fwd, Cross/Side, Fwd; Reach Fwd blending to CLOSED, Side/Draw, Close to SIDECAR;
- 17-20 Repeat action meas 9-12;
- 21-24 Repeat action meas 13-16 except to remain in CLOSED;
- 25-28 (L) Waltz Turn; (L) Waltz Turn M face WALL; Hover Quarter Open; (Fwd, Fwd, Close) M Cross Over, 2, 3 to L HALF-OPEN facing LOD;
- 29-32 (Cross Over, 2, 3) Fwd, 2, 3; Thru M face WALL, Side, Behind; (Twirl) Bk, Turn, Fwd to SEMI-CLOSED; Thru Pickup to CLOSED, Side Rise, Recov; SEQUENCE: Dance goes thru one and one half times plus Tag.
- Tag:
- 1-3 Apart, Point, —; (W Solo Turn L) Manuv M face WALL, 2, 3; Dip, Twist, —.



TWO-STEP N' RAGTIME — Grenn 14222

Choreographer: Vernon

Comment: A busy two-step with peppy music.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Roll, —, 2, —; 3, —, 4 end in OPEN facing LOD, —; PART A
- 1-4 Fwd, —, Point Fwd, —; Back, —, Point Bwd, —; Fwd Two-Step; Fwd Two-Step;
- 5-8 Repeat action meas 1-4 Part A except to end in BUTTERFLY M face WALL;
- 9-12 Rock Fwd, —, Recov, —; Back Two-Step; Rock Bk, —, Recov, —; Fwd Two-Step;
- 13-16 Side, —, Behind, —; Face to Face; Side, —, Behind, —; Back to Back; PART B
- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd end in CLOSED, —;
- 5-8 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Pickup to CLOSED, —, 2, —;
- 9-12 Strut Sway, —, 2, —; Fwd Two-Step; Strut Sway, —, 2, —; Fwd Two-Step;
- 13-16 Side Two-Step; Side Two-Step; Back, Close, Fwd, —; Side, Close, Thru, —; SEQUENCE: A — B — B — A — B — B plus Ending.

Ending:

- 1 Apart, —, Point, —.

UXEDO JUNCTION — Belco 271

Choreographers: Bill and Virginia Tracy

Comment: A fun two-step, good music and cues on the second band of the record.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN face LOD, —, Touch, —; DANCE
- 1-4 Run, 2, 3, Knee; Side, Behind, Side,

Touch; Run, 2, 3, Knee; Side, Behind, Side, Touch;
 5-8 **Circle Away Two-Step; Circle Together Two-Step to BUTTERFLY M face WALL; Side, Behind, Side, Front; Side, Behind, Side, Front to OPEN face LOD;**
 9-12 Repeat action meas 1-4;
 13-16 Repeat action meas 5-8 except to end in BUTTERFLY:
 17-20 **Side, Close, Fwd face RLOD in LEFT-OPEN, —; Walk Fwd, —, 2 to BUTTERFLY M face WALL, —; Side, Close, Bk face LOD in OPEN, —; Walk Fwd, —, 2, —;**
 21-24 **Away, Step/Step, Together, Step/Step; Away, Step/Step, Together, Step/Step; Roll LOD, 2, 3, 4 to OPEN facing LOD; Step, Kick, 1/4 R Turn face WALL in BUTTERFLY, Touch;**
 25-28 **Side, Behind, Side, Touch; (L Twirl) Side, Behind, Side, Touch end BUTTERFLY; Side, Close, XIF/Check, —; Recov, Side, Thru, —;**
 29-32 Repeat action meas 25-28 except to end in OPEN facing LOD;
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1 **Apart, —, Point, —; ACK.**

VELORA — Hi-Hat 943
 Choreographers: Pete and Val Peterman
 Comment: This is a busy cha cha. The music should be slowed a bit for more enjoyable dancing.
 INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Flare Out, Touch, Cha/Cha, Cha; Flare Out, Touch, Cha/Cha, Cha;**
 PART A
 1-4 **Fwd, Recov, Cha/Cha, Cha; Back, Recov, Cha/Cha, Cha; Cross, Recov, Cha/Cha, Cha; Cross, Recov, Cha/Cha, Cha; (Cross, Recov, Turn to end VARSOUVIAN-NA and identical foot free) Cross, Recov, Turn, 2 facing LOD; Turn, 2 face RLOD, Cha/Cha, Cha; Turn, 2 face LOD, Cha/Cha, Cha; (Roll, 2, 3/4, 5 end in CLOSED opposite foot free) Flea Hop, 2, 3, 4 M facing LOD;**

PART B

1-4 **Fwd, Recov, Cha/Cha, Cha; Back, Recov, (Cross Over end in Bk to Bk), Cha/Cha, Cha; Side, Behind, Cha/Cha, Cha end Face to Face; Side, Behind, Cha/Cha, Cha end facing LOD in LEFT-OPEN;**
 5-8 **Fwd, Recov, Cha/Cha, Cha; Side, Change Sides as recovering, Cha/Cha, Cha facing LOD in OPEN; Rock Away, Recov to face, Cha/Cha, Cha; Back, Recov, Cha/Cha, Cha M facing WALL;**

PART C

1-4 **L hands joined Fwd, Recov, Cha/Cha, Cha; (Arnd, 2, 3/4, 5) Back, Recov, Cha/Cha, Cha; (On Arnd, 2, 3/4, 5 to REINDEER behind M) Fwd, Recov, Cha/Cha, Cha; Cross, Recov, Side/Close, Side; (L Twirl end in BUTTERFLY) In Place, 2, Cha/Cha, Cha M facing WALL; Back, Recov, Cha/Cha, Cha; Back Away, 2, Cha/Cha, Cha; Fwd twd partner, 2, Cha/Cha, Cha;**
 SEQUENCE: A-B-C-A-B-C plus Ending.

Ending:
 1-5 **BUTTERFLY M facing WALL Toe, Heel, Cha/Cha, Cha; Toe, Heel, Cha/Cha, Cha; Fwd, Recov, Cha/Cha, Cha; Back, Recov, Cha/Cha, Cha; Point Side, —, Cha/Cha, Point Side.**

VERY SMOOTH — Grenn 14246

Choreographers: Harvey and Norine Wiese
 Comment: A two-step routine interesting to dance and very pleasant (Very Chic) music.
 INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;**
 PART A
 1-4 **Side, Close, 1/2 L Turn to Bk to Bk, —; Side, Close, 1/2 R Turn to OPEN face LOD, —; Lunge, —, Recov/Turn to face RLOD, —; Lunge, —, Recov/Turn to face LOD in OPEN, —;**
 5-8 **Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step end in BUTTERFLY M face WALL;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Release trailing handholds Change Sides Two-Step to LEFT-OPEN; Fwd Two-Step; Change Sides Two-Step to OPEN; Fwd Two-Step;**
 5-8 **Blend to CLOSED M face WALL Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; (Fishtail) Behind, Side, Fwd, Lock; Walk, —, 2 CLOSED, —;**
 9-12 Repeat action meas 5-8 Part B:
 13-16 **Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;**

PART C

1-4 **Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, Turn M face WALL, —;**
 5-8 **Side, Close, Side, Close; Side, —, Thru, —; Side, Behind, Side, Front to SEMI-CLOSED; Walk, —, Pickup to CLOSED M face LOD, —;**
 9-12 Repeat action meas 1-4 Part C:
 13-16 Repeat action meas 5-8 Part C except to end in BUTTERFLY M facing WALL:
 SEQUENCE: A — B — C — B plus Ending.

Ending:
 1-4 **CLOSED M face LOD Fwd Two-Step; Fwd Two-Step end M face WALL; Side, Behind, Side, Front; Apart, Point, —, —;**

VICTORIA WALTZ — Hi-Hat 956

Choreographers: Charles and Edna Batchelor
 Comment: An easy waltz. The tune of the music is unusual. Slightly increase speed of record.
 INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;**
 DANCE

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Waltz Balance L, 2, 3; (Rev Twirl) Manuv, 2, 3 to CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end SEMI-CLOSED face LOD; (Twirl) Fwd, 2, Close; Fwd, 1/4 R Turn face WALL in BUTTERFLY, Close;**
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8:
 17-20 **Cross Thru, Side, Close; Cross thru, Side, Close; Side, Draw, Close; Side, Draw, Close;**

21-24 Repeat action meas 17-20 except to end in OPEN facing LOD:

25-28 **Fwd Waltz; Turn In, 2, 3 face RLOD in LEFT-OPEN; Bwd Waltz, 2, 3; 1/4 L Turn M face WALL in CLOSED, Side, Close;**

29-32 **Dip Center, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn M face LOD; 1/4 R Turn M face WALL in BUTTERFLY, Side, Close;**
 SEQUENCE: Dance goes thru twice plus Ending.

Ending:
 1-2 **(Twirl) In Place, 2, Apart; Point, —, —;**

WALKIN' MY BABY BACK HOME — MacGregor 5037

Choreographers: Emmett and Monette Courtney
 Comment: An active two-step to good big band sound music.
 INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SKATERS facing LOD, Draw, —, Touch;**
 DANCE

1-4 **Fwd Two-Step; (Cross to L hand Star face RLOD) Fwd Two-step; Side, Close, Fwd, —; (Cross to end SEMI-CLOSED facing LOD) Back, Close, Fwd, —;**
 5-8 **Fwd Two-Step; Pickup Two-Step to CLOSED M Face LOD; Side, Close, Cross to SIDECAR, —; Side, Close, Thru to end in SKATERS facing LOD;**
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

17-20 **Side, Close, Side, Knee; Reverse Roll twd RLOD, 2, 3, 4 end facing LOD in OPEN; Back, Close, Fwd, Close; Back, —, Back to BUTTERFLY M face WALL, —;**
 21-24 **(Twirl) Side, Behind, Side to LOOSE-CLOSED, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —; Strut, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;**

25-28 Repeat action meas 17-20:
 29-32 Repeat action meas 21-24 except to end in SKATERS:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
 1-2 **SEMI-CLOSED Fwd Two-Step; Fwd, Turn face RLOD, Step Back, —;**

WALTZ OF THE ROSES — Grenn 14239

Choreographers: Roy and Phyllis Stier
 Comment: The waltz routine is enjoyable to dance and has pleasant music.
 INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Balance L, Touch, —; Balance R, Touch, —;**
 PART A

1-4 **Waltz Away, 2, 3; Turn In, 2, 3 end facing RLOD in LEFT-OPEN; Bkwd Waltz, 2, 3; Bk, 1/4 R Turn M face WALL, Point Swd;**
 5-8 **Thru to RLOD, Side face partner, Close; Manuv, Side, Close to CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL;**

9-12 **Side, Behind, Side; Thru, Side, Close; Dip, —, —; Manuv, Side, Close M face RLOD;**
 13-16 **Pivot, 2 end SEMI-CLOSED facing LOD, Fwd; Step Fwd, Point Fwd, —; Bk, 1/4 R Turn M face WALL to CLOSED, Close; Side, Draw, —;**

- PART B
- 1-4 Fwd, Side, Recov to SEMI-CLOSED facing LOD; (Across, 2, 3 to LEFT-OPEN) Bk, 2, 3; (Across, 2, 3 to OPEN) In Place, 2, 3; Fwd, 1/4 R Turn M face WALL in CLOSED, Close;
 5-8 Fwd, 1/4 L Turn, Close; Bk 1/4 L Turn, Point Side, —; Fwd, 1/4 L Turn M face RLOD, Close; Bk 1/4 L Turn M face WALL, Point Side, —;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL;
 SEQUENCE: A — B — A — B — A plus Ending.
 Ending:
 1-4 Repeat action meas 1-4 Part A and Hold Point.

WALTZ WITH ME — Grend 14219

Choreographers: Cliff and Ruth Harry

Comment: Not a difficult waltz with very pleasant music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;
 PART A
 1-4 Waltz Away, 2, 3; Change Sides, 2, 3 to face RLOD in OPEN; Bwd Waltz, 2, 3; Change Sides, 2, 3 to BUTTERFLY M facing WALL;
 5-8 Side, Draw, Close; Side, Draw, Close; (Twirl) Side, Behind, Side; Thru, Face, Close;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A:

PART B

- 17-20 Step, Swing, —; Spin Manuv, 2, 3 end M face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn end M facing WALL;
 21-24 Dip, —, —; Manuv, 2, 3 M facing RLOD; (R) Waltz Turn; (R) Waltz Turn;
 SEQUENCE: Dance goes thru twice then Step Apart and Point.

WALTZLAND — Hi-Hat 952

Choreographers: Irv and Betty Easterday

Comment: Much movement to this waltz routine with nice music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;
 PART A
 1-4 Twirl/Vine, 2, 3; Thru, Turn, Close to CLOSED LOD; Waltz L; Waltz L to CLOSED WALL;
 5-8 Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; (Solo Waltz Turn) Turn, Back, Close to RLOD; Back, Side, Close to CLOSED WALL;
 9-12 Dip, —, —; Manuv to CLOSED RLOD, Side, Close; (Spin Turn) Pivot, 2, Back; Back, Side, Close to CLOSED LOD;
 13-16 Fwd, Side, Close; Back, Side, Close; (Telemark) Fwd/Turn, Back/Turn, Fwd to SEMI-CLOSED diag LOD and WALL; Thru, Side, Close to BUTTERFLY WALL;

PART B

- 1-4 Waltz Away to OPEN; 2, 3; Turn in, 2, 3 to LEFT-OPEN; Bwd Waltz, 2, 3; Back, Face, Close to CLOSED WALL;
 5-8 Hover Fwd, Side, In Place to SEMI-CLOSED; (Weave L) Fwd, Turn, Back to BANJO; Back, Turn, Fwd to BANJO LOD; Manuv to CLOSED RLOD, Side, Close;

- 9-12 (Spin Turn) Pivot, 2, Back; Back, Side, Close to CLOSED LOD; (Twinkle) Cross, Side, Close to BANJO; Cross, Side, Close to CLOSED WALL;
 13-16 Apart, Point, —; Spin Manuv, Side, Close to CLOSED RLOD; Waltz R; Waltz R to BUTTERFLY WALL;
 SEQUENCE: Dance thru twice plus ending
 Ending:
 1-4 Repeat action meas 1-4 PART A;
 5-8 Repeat action meas 5-8 PART A: Step Apart, Point, —;

Back, Close; Fwd, Lock, Fwd, Lock; Fwd, Close, Back, Close, M face WALL in CLOSED;

- 5-8 Side, Back, Side, Front; Side, Back, Side, Front to BANJO M face LOD; Fwd, Close, Back, —; Back, Close, Fwd to CLOSED M face LOD, —;
 PART B

- 1-4 Side, Close, Cross end in SIDECAR, —; Side, Close, Cross to BUTTERFLY M facing WALL, —; Side, Behind, Side, Behind to OPEN facing LOD; Fwd, —, Turn Check face RLOD in LEFT-OPEN, —;

- 5-8 Fwd, Close, Fwd, —; Turn In end facing LOD in OPEN, —, Back to SEMI-CLOSED, —; Back, Close, Fwd to CLOSED M facing WALL, —; Pivot, —, 2 to BANJO M facing LOD, —;
 PART C

- 1-4 CLOSED M facing WALL Rock Side, Recov, Cross/Side, Cross; Rock Side, Recov, Cross/Side, Cross to BUTTERFLY, Away, Step/Step, Together, Step/Step; Away, Step/Step, Together, Step/Step;

- 5-8 Roll Apart, 2, 3, Touch; Roll Together, 2, 3, Touch in CLOSED; Turn Two-Step/Turn Two-Step face LOD; (Twirl) Walk Fwd, 2, 3, 4 end CLOSED M facing LOD;

SEQUENCE: A — A — B — A — C — C — B — A plus Ending.

Ending:

- 1-2 CLOSED M facing WALL Side, Behind, Side, Front; Lunge Fwd, Draw, Touch, Flick.

WHOOPEE — Hi-Hat 951

Choreographers: Charlie & Bettye Procter

Comment: An interesting and fun two-step. The tune is the once popular and very recognizable "Whoopie".

INTRODUCTION

- 1-4 BUTTERFLY M facing WALL Wait; Wait; Balance L, Step/Step, Balance R, Step/Step; Roll LOD, 2, 3, 4 end in CLOSED;

PART A

- 1-4 Away, Brush, Face/Step, Step; Away, Brush, Face/Step, Step SEMI-CLOSED; Walk, 2, Fwd/2, 3; Walk, 2, Fwd/2, 3;

- 5-8 OPEN Balance Away/Step, Step, Roll, 2 changing sides end in LEFT-OPEN face LOD; Balance Away/Step, Step, Roll, 2 changing sides end in OPEN face LOD; Balance Away/Step, Step, Face/Step, Step; Roll LOD, 2, 3, 4 to CLOSED M facing WALL;

- 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED facing LOD;

PART B

- 1-4 Fwd Two-Step, Fwd Two-Step; Walk, 2, Cut/Back, Cut; Dip Back, Recov, Step, Brush; Solo Buzz, 2, 3, 4 to SEMI-CLOSED;

- 5-8 Fwd Two-Step, Fwd Two-Step; Walk, 2, Cut/Back, Cut; Dip Back, Recov, Step, Brush; Fwd, Hook, Unwind, Step end M facing WALL in CLOSED;

PART C

- 1-4 Fwd, Side, Recov, Cross to SIDECAR M facing RLOD; Twisted Vine, 2, 3, 4; Blend to CLOSED M facing WALL Side/Close, Side to BANJO M facing LOD, Check, Recov to face WALL in CLOSED; Side/Close, Side to SIDECAR M facing RLOD, Check, Recov M facing WALL in CLOSED;

WHEN I TAKE MY SUGAR TO TEA — Grend 14237

Choreographers: Tom and Anne Marie Rife

Comment: An active two-step though not really difficult. Good big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M facing LOD, —, Touch, —;

PART A

- 1-4 Fwd, Lock, Fwd, Lock; Fwd, Close,

- 5-8 Walk, Pickup to CLOSED, Fwd, Check; Rock Apart, Recov, Turn, Close end M facing RLOD; Two fast couple pivots, 2, 3, 4 end M facing WALL; Turn Two-Step,, Turn Two-Step;
SEQUENCE: A - B - C - B - C plus Ending.
Ending:
1-2 BUTTERFLY M face WALL Balance L, Step/Step, Balance R, Step/Step; DIAGONAL Roll Apart, 2, 3, Point.

WIND ME UP — Rhythm Records 501

Choreographers: Dave and Nita Smith

Comment: Easy level two-step with cues on one side.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN face LOD, —, Touch, —;
5-8 Circle Away Two-Step; Together Two-Step to SEMI-CLOSED; Fwd, Close, Bk, —; Bk, Close, Fwd, —;
PART A
1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2 M face WALL in CLOSED, —;
5-8 Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —; CLOSED M face WALL Side, Behind, Side, Thru to SEMI-CLOSED; Pickup to CLOSED M face LOD, —, 2, —;
9-12 Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Fwd, Close, Fwd, Close; Walk, —, 2 to CLOSED M face WALL, —;
13-16 Turn Two-Step; Turn Two-Step end in SEMI-CLOSED face LOD; (Twirl) Walk, —, 2, —; SEMI-CLOSED 3, —, 4, —;
PART B
1-4 BUTTERFLY M face WALL Face to Face Two-Step; Bk to Bk Two-Step end OPEN face LOD; Circle Away Two-Step; Together Two-Step and BUTTERFLY BANJO M face WALL;
5-8 Wheel, 2, 3, —; 4, 5, 6 M face WALL in BUTTERFLY, —; Side, Behind, Side, Front; Side, Behind, Side, Thru to SEMI-CLOSED;
SEQUENCE: A — A — B — A plus Ending.
Ending:
1-4 Fwd Two-Step: Fwd Two-Step; Roll LOD, 2, 3, 4 to OPEN face LOD; Fwd, —, Point, —.

YAKETY BUMP — Red Boot 901

Choreographers: Don and Mildred Williamson

Comment: Could be used for a one-night stand with very little teaching. Same footwork. Also could be used for a mixer. Has cues on one side. The music is real razza matazz.

INTRODUCTION

- 1-4 VARSOVIANNA facing LOD Bump Hips; Bump Hips; Bump Hips; Bump Hips;
PART A
1-4 L Heel XIF, —, Step in Place, —; L Heel XIF, —, Step In Place, —; Side, —, Behind, —; Side, —, Front, —;
5-8 R Heel XIF, —, Step In Place, —; R Heel XIF, —, Step In Place, —; Side, —, Behind, —; Side, —, Front, —;
9-12 Fwd Two-Step; Fwd Two-Step; Fwd Two-Step; Fwd Two-Step;
13-16 Circle Away, —, 2, —; 3, —, 4, —; On Arnd, —, 6, —; 7, —, 8 end in VARSOVIANNA, —;

- INTERLUDE
1-4 Bump Hips; Bump Hips; Bump Hips; Bump Hips;
SEQUENCE: A-A-Interlude-A-A-Interlude-A end in BUTTERFLY — plus Ending.
Ending:
1-3 (Twirl) Side, —, Behind, —; (Rev. Twirl) Side, —, Touch, —; Turn Bk to Bk, 2, Bump Hips, —.

YANKEE DOODLE MIXER — Grenn 12156

Choreographers: P.J. and Toni Martin

Comment: An easy dance for a "One-Night Stand." The music is peppy. There is a singing call written to this so one side of the record has the call.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;
DANCE
1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step;
5-8 Step Apart, —, Behind, —; Step, Step, Step, —; Together, —, Behind, —; Step, Step, Step, —;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8;
17-20 Step Side, —, Point Across, —;
21-24 Back Up, —, 2, —; 3, —, Kick, —; Fwd, —, 2, —; 3, —, Kick, —;
25-28 L Circle Away, —, 2, —; 3, —, 4, —; Together to a new partner on R, —, 2, —; 3, —, 4, —;
29-32 (Twirl) Side, —, Behind, —; Side, —, Touch, —; (Reverse Twirl) Side, —, Behind, —; Side, —, Touch, —;
SEQUENCE: Dance goes thru seven times plus Ending.
Ending:

- 1-4 Facing LOD Apart, —, Behind, —; Side, —, Touch, —; Together, —, Behind, —; 1/4 R Turn face WALL, —, Close, —.

- 5-8 Turn Two-Step,, Turn Two-Step, (Twirl) Side, Behind, Side, Front; Side, Close, Side, Close end SEMI-CLOSED facing LOD; Run Fwd, 2, 3, 4;

- 9-11 Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —; Side, Draw, —, Close; PART C

- 1-4 Balance L/2, 3, Bal R/2, 3; Rock Apart, Recov, Change Sides, 2 M face COH in BUTTERFLY; Balance L/2, 3, Balance R/2, 3; Rock Apart, Recov, Change Sides, 2 end in SEMI-CLOSED facing LOD;

- 5-8 Fwd Two-Step,, Fwd Two-Step end facing WALL in CLOSED; Side, Behind, Side, Front to face LOD in SEMI-CLOSED; Dip Bk, —, Recov to CLOSED M face WALL, —; Dip Bk, —, Recov, —;

- 9-12 Side, Close, Side, Touch; Side, Close, Side, Touch; Apart, —, Point, —; Together, —, Touch, —;

SEQUENCE: A - B - C - A - B - C plus Ending.

- Ending:
1-4 Side Lunge, —, Behind, Side; Front, Side, Behind, Side; Front, Side, Behind, —; R Spot Turn, 2, Apart/Point.

YOU ARE LOVE — Grenn 14230

Choreographers: Alvin and Mildred Boutillier

Comment: A nice waltz to pleasant music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together BUTTERFLY, Touch, —;
PART A
1-4 Waltz Away, 2, 3; (Reverse Twirl) Manuv, 2, 3 end in BUTTERFLY BANJO M face LOD; Bwd Twinkle, 2, 3 end SIDECAR M face DIAGONAL COH & RLOD; Bwd Twinkle, 2, 3 end CLOSED M face RLOD;
5-8 Dip, —, —; Recov, Spin Turn, 3 end M face LOD; (L) Waltz Turn; (L) Waltz Turn end in BUTTERFLY M face WALL;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8;
PART B

- 17-20 Float Apart, 2, 3; (Wrap) Fwd, 2, 3; Fwd Waltz; (Roll Across) Fwd Waltz end LEFT-OPEN W on inside;

- 21-24 Twinkle, 2, 3; Twinkle, 2, 3; Change Sides, 2, 3 end in BUTTERFLY M face WALL; Side, Draw, —;

- 25-28 Fwd, Side, Hook to SEMI-CLOSED facing LOD; (Fwd, 2, 3) Cross Over, 2, 3 to REVERSE SEMI-CLOSED facing LOD; (Cross Over, 2, 3) Fwd, 2, 3 to SEMI-CLOSED facing LOD; Thru M face WALL in BUTTERFLY, Side, Close;

- 29-32 Waltz Away, 2, 3; (Spot Turn to SKIRT SKATERS) XIB, 2, 3 face RLOD; L Wheel, 2, 3 end in SEMI-CLOSED face LOD; Thru to BUTTERFLY, Face WALL, Close;

SEQUENCE: A — B — A — B Step Apart and Ack.



YOU ARE MY LUCKY STAR — Grend 14224

Choreographers: John and Shari Helms

Comment: Active and fun two-step. The music is good.

INTRODUCTION

- 1-5 CLOSED M face LOD Wait; Side, Close, Side, Touch; Side, Close, Side, Touch; Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;

PART A

- 1-4 Fwd, —, 2, —; Run, 2, 3, —; Fwd, —, 2, —; Run, 2, 3 end in SIDECAR, —;
5-8 Fwd Check, —, Recov, —; LOOSE-CLOSED Side, —, Fwd end in BANJO M face DIAGONAL LOD & COH, —; Fwd, Close, Back, Close; Fwd, —, Face WALL in CLOSED, —;
9-12 Turn Two-Step; Turn Two-Step; R Pivot, —, 2, —; 3, —, 4 end M face WALL, —;
13-16 Fwd, —, Side, —; XIB, —, Step Thru, —; Side, Close, Side, Close; Side, —, Pickup to CLOSED M face LOD, —;

INTERLUDE

- 1-4 Repeat action meas 2-5 of INTRO:

PART B

- 1-4 Side, Close, Cross, —; Side, Close, Cross Check end in BANJO M facing DIAGONAL LOD & COH, —; Behind, Side, Fwd, Lock; Fwd, Lock, Fwd, Lock;
5-8 L Turn, —, Side, Close; L Turn, —, Side, Close end in CLOSED M face WALL; Side, Behind, Side, Front; Pivot, —, 2 end M facing WALL, —;
9-12 Twisted Vine, —, 2, end in SIDECAR M face DIAGONAL LOD & WALL, —; Side, Close, L Turn M face COH in CLOSED, —; Twisted Vine, —, 2 end in BANJO M face DIAGONAL COH & LOD, —; Side, Close, R Turn M face WALL in CLOSED, —;
13-16 Fwd, —, Side, —; Recov, —, Thru, —; Turn Two-Step; Turn Two-Step end M face LOD;
SEQUENCE: A — A — Interlude — B — B — A plus Ending.
Ending:
1-2 SEMI-CLOSED (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

YOU'RE FOR ME — Grend 14238

Choreographers: Roy and Jean Green

Comment: An enjoyable two-step to dance. The music has the big band sound.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Walk Fwd, —, 2, —; Side, Close, Cross, Side to BANJO; Behind, Side, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;

- 5-8 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Fwd, —, Pickup to CLOSED M face LOD, —;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:

PART B

- 1-4 Side, Behind, Side, Kick; (L Spot Spin) Side, Close, Side end in BUTTERFLY M facing WALL, —; Side, Close, Side, —; Side, Close, Thru, —;

- 5-8 Repeat action meas 1-4 Part B except to end in SEMI-CLOSED facing LOD:

- 9-12 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Thru, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;

- 13-16 Fwd, Close, Back, Close; Fwd, —, Pickup to CLOSED M face LOD, —; Fwd, Close, Back, —; Back, Close, Fwd, —;

BRIDGE

- 1-2 CLOSED M face LOD Side, Draw, Touch, —; Side, Draw, Touch, —;

- SEQUENCE: A — B — Bridge — A — B — plus Ending.

Ending:

- 1 CLOSED M face LOD Side, Close, Side REV SEMI-CLOSED, Point;

YOUR SWEETHEART — Hi-Hat 954

Choreographers: Vernon Porter

Comment: A variety of two-step figures to adequate music.

INTRODUCTION

- 1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

PART A

- 1-4 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Blend to CLOSED Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;

- 5-8 Fwd, Close, Back, —; Back, Close, Fwd M face WALL in CLOSED, —; Side, Close, Fwd, —; Side, Close, Thru M face LOD, —;

- 9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8:

PART B

- 17-20 Fwd Two-Step; Drift Apart Two-Step to MODIFIED BUTTERFLY; (Wrap) Wheel, 2, 3 face WALL & Slightly RLOD, —; Wheel, 2, 3 face COH & LOD, —;

- 21-24 (Unwrap) R Turn, 2, 3 to face WALL in OPEN-FACING, —; Side, Close, Thru to BUTTERFLY, —; Side, Close, Side, Close to CLOSED; Side, —, Cross to BANJO M face LOD, —;

- 25-28 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock, Walk, —, 2 M face WALL in CLOSED, —;

- 29-32 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind to SEMI-CLOSED facing LOD, —; Fwd, —, Pickup to CLOSED, —;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-2 CLOSED M face LOD Side, Behind, Side, Behind; Apart, —, Point, —.

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